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Headstrong
DEFTONES
Minerva
FOO FIGHTERS
Times Like These
WES MONTGOMERY
Misty
OZZY OSBOURNE
Goodbye to Romance
Strum It!
ELVIS PRESLEY
Don't Be Cruel

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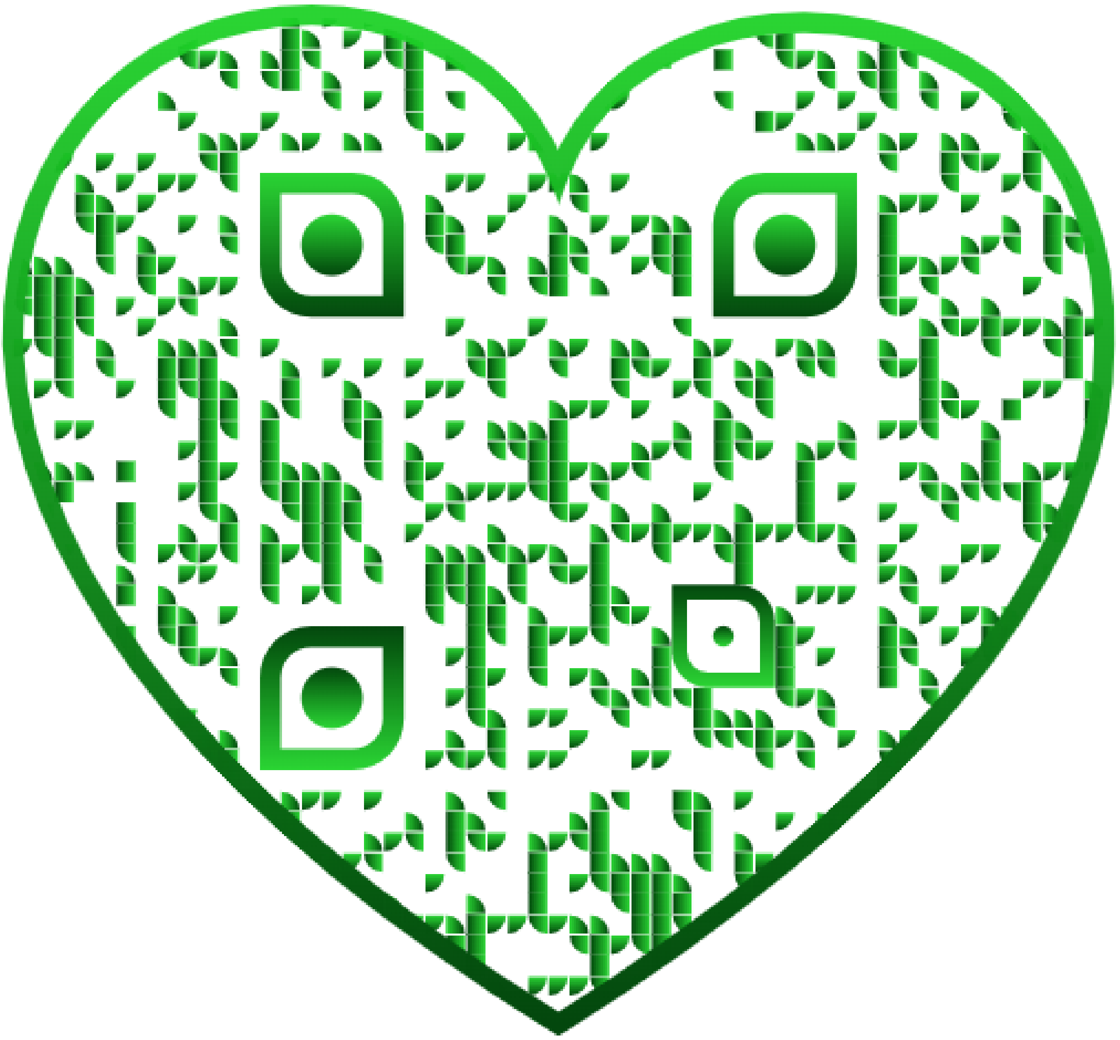

The Tones Between the Lines

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By Billy Clements

Whether it is the first time you hear a song, or the millionth time, as a guitarist you can't help but to listen to the guitar tone. From the rock-a-billy sound of "Don't Be Cruel", to the dynamic changes in "Minerva" from the Deftones, each tone shares a message. Is it in your face, demanding your respect, or does it envelope you like "Misty" from Wes Montgomery? While I can't make you play like Randy Rhodes, I can get you his tones, as well as the other songs' tones for this month's column.

Here's your guide to getting the great tones of this month's songs. Just dial in these settings on your GNX3 Guitar Workstation and you're on your way. If you have MIDI on your computer it's even easier. Just go to **www.digitech.com/guitarone** to download the presets directly into the GNX3.

Once you've got the tones, jump over to the built in multi-track recorder and lay down the rhythm tracks. Turn on the song repeat and you can practice that solo until you've got it nailed. You can also use the recorder as your portable tutor to practice this month's lessons. Just download the "Hear It On Line" lesson MP3's and take them with you.

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I hope the tones, playing hints, lessons and music provided here inspire you to take your playing to the next level.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

FOO FIGHTERS "Times Like These"

Display Name TIMES	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blues	Gmb4x12	0	89	0.0	0
Red	Britstak	Vntg4x12	60	60	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	3	550	-7	3200	7
EQ - Red	–	7	550	4	3200	3
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

TRAPT "Headstrong"

Display Name HEDSTRNG	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackfac	Amer2x12	13	85	0.0	0
Red	Rectfied	Vntg4x12	80	75	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	525	-7	1600	2
EQ - Red	–	0	650	3	6150	1
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	11	80	9	Triangle	30
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

DEFTONES "Minerva"

Display Name MINERVA	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackfac	Amer2x12	5	85	0.0	0
Red	Rectfied	Vntg4x12	80	76	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	525	1	3900	12
EQ - Red	–	0	650	-5	4000	4
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

OZZY OSBOURNE "Goodbye to Romance"

Display Name ROMANCE	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleantub	Amer2x12	20	80	0.0	0
Red	Britstak	Brit4x12	99	67	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	550	3	3200	0
EQ - Red	–	0	550	5	3200	2
Noise Gate	On	15	0	–	–	–
Chorus/Mod	On	14	80	20	Triangle	70
Delay	Off	–	–	–	–	–
Reverb	On	Hall	10	51	50	15
Exp Assign	Exp 1	Mod Level	30	70	–	–

WES MONTGOMERY "Misty"

Display Name MISTY	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackfac	Amer2x12	99	70	0.0	0
Red	Tweed	Twed1x12	70	70	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	-4	2500	5	5000	-6
EQ - Red	–	0	550	0	3200	0
Noise Gate	Off	–	–	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Club	4	99	67	14
Exp Assign	Exp 1	Vol Pre	0	99	–	–

ELVIS PRESLEY "Don't Be Cruel"

Display Name CRUEL	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Tweed	Twed1x12	32	99	0.0	0
Red	Blackfac	Amer2x12	5	85	0.0	–
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
EQ - Green	–	0	550	0	3200	1
EQ - Red	–	0	525	-7	1600	2
Noise Gate	On	15	0	–	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Room	0	98	18	40
Exp Assign	Exp 1	Vol Pre	0	99	–	–

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ADVERTORIAL

Foo Fighters "Times Like These"

By Douglas Baldwin

Head Foo Fighter Dave Grohl knows pop. His songs have just the right blend of melody, hooky guitar riffs, and contemporary grunge-metal tone to create instant ear candy, yet there's enough intelligence and quirkiness in his work to bet on the ex-Nirvana drummer as an artist for the long term. "Times Like These" is proof that Grohl is more than a mere bundle of street cred, he's ... *gasp* ... a *musician*!

THE CASE FOR SUBTLE MUSICIANSHIP

Consider the D13 chord that opens "Times Like These." By focusing on the dissonances of the adjacent 6th and ♭7th (B and C) while eliminating the chord's 3rd (F♯), Grohl approaches this sonority in much the same way that musical radicals like Henry Cowell, Thelonious Monk, or Sonic Youth would. Grounded in accessible 4/4 time, the opening chordal assault (Rhy. Fig. 1) obliges pop dictum with four repeats, but then spins you round with Riff A, a robot-like line played in 7/4 and backed by a three-measure accompaniment built upon skeletal octaves. *Yeow!* Is this Dave Zappa, David Fripp, or just a Grohl?

A return to Rhy. Fig. 1 actually provides a bit of grounding before the vocal enters. Guitar 1 takes on a simple eighth-note arpeggio of open chords (D–Am7–C–Em7), then uses the jagged D13 as a hook at the end of each six-bar melody. The chorus' guitar parts bring the song back to a jangly college-rock singalong that could almost pass for a high-energy R.E.M. cut, and in one minute and 17 seconds, Mr. Grohl has drawn a neat line from the limits of diatonic harmony to the Beatles' "Paperback Writer." You go, Grohl!

ALBUM
One by One
(RCA)

PRACTICE, PRACTICE, PRACTICE

The various lines of "Times Like These" are not technically difficult in one sense: They do not require rapid articulation of a wide range of notes. In another sense, it's lines like these that make you learn more subtle musical skills. The opening D13 chord of Rhy. Fig. 1 can be played with the middle, ring, and pinky fingers (lowest fretted note to highest) of the fretting hand, with the thumb wrapped around the neck to mute the low E string. This muting is vital to eliminate any further harmonic clashes while continuous down-strumming of the eighth-note rhythm is executed. The final eighth-note rest in Rhy. Fig. 1 is best produced by slapping the side of the strumming hand quickly onto the strings.

Riff A is a musical tongue-twister. Atop 7/4—an uncommon time signature in most musical climates—Grohl superposes a line based largely on subdivisions of three eighth notes. Rather than tackle this Chinese algebra at the song's tempo of 144 beats per minute, set your metronome to a comfy 80–100 bpm. Begin by counting a cycle of seven beats, tapping your foot on each beat and clapping on the "one." Then focus on the eighth-note rhythm by counting the more rapid "1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2" pattern (continue to clap on "one"). If you have a musical partner around, one person can count the seven-beat cycle while another counts the eighth-note cycle. These patterns are shown in **Fig. 1**; don't be surprised if you fall into SpongeBob-and-Patrick fits of stupidity at first.

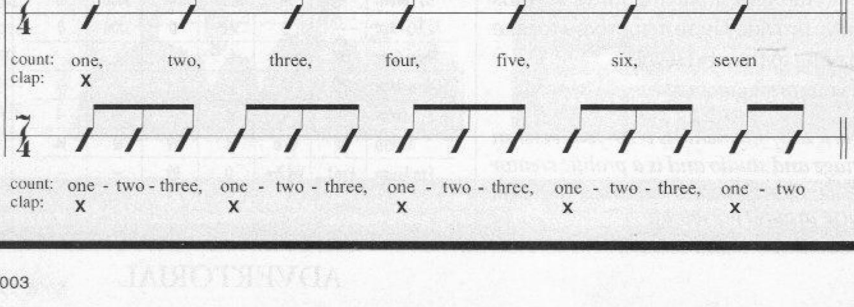
Relatively basic chord shapes inform the remainder of "Times Like These," but in sometimes surprising ways. In the chorus, Gtr. 1 plays a Dadd4, which is fingered like the previous C, only moved up two frets to third position. Unisons and 2nds also appear. (Hint: Real musicians will scan the standard music notation for notes placed adjacent or in close proximity to find these events.)

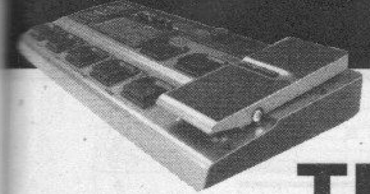
TONE ZONE

GUITARS 1–2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 6–7
EQ: Bass/Mid/Treble: 7/4/7

Foo Fighters *One by One* (00690595, $19.95) features note-for-note tab transcriptions for all 11 songs from the Foos' fourth album. Contact Music Dispatch today to order (800-637-2852, *musicdispatch.com*).

Fig. 1

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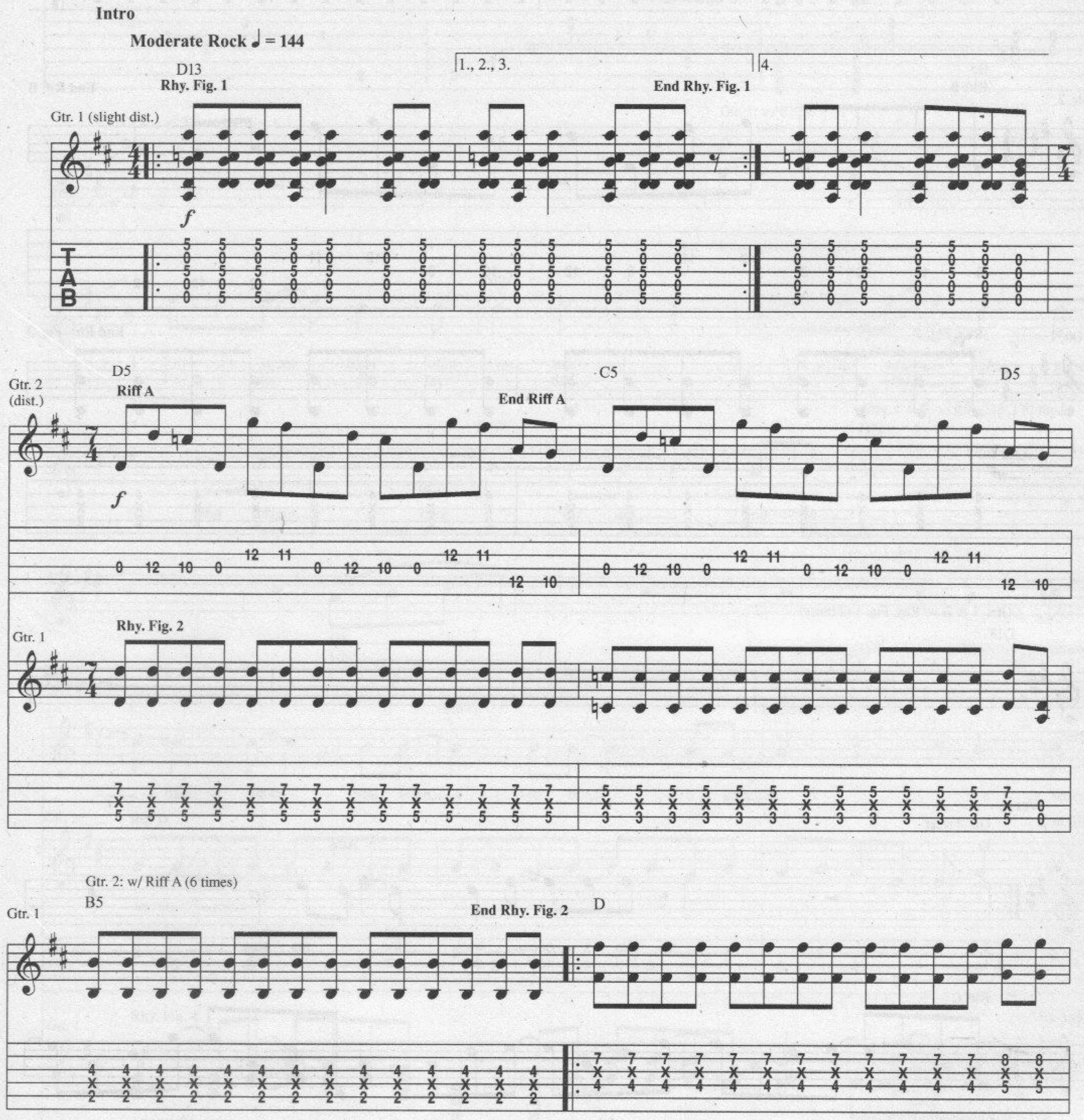
TIMES LIKE THESE

As Recorded by Foo Fighters

(From the RCA Recording ONE BY ONE)

Words and Music by Foo Fighters



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Times Like These

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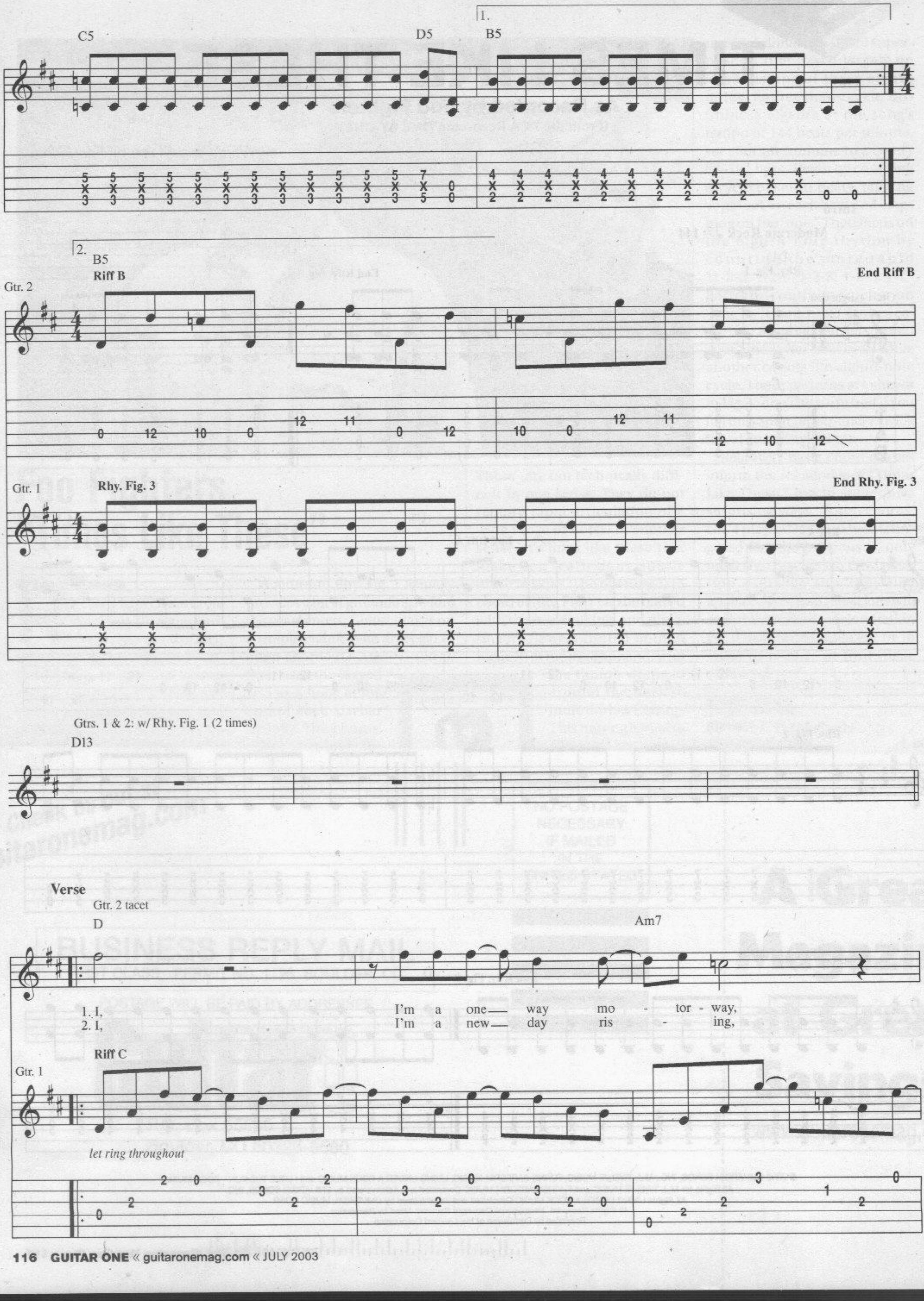

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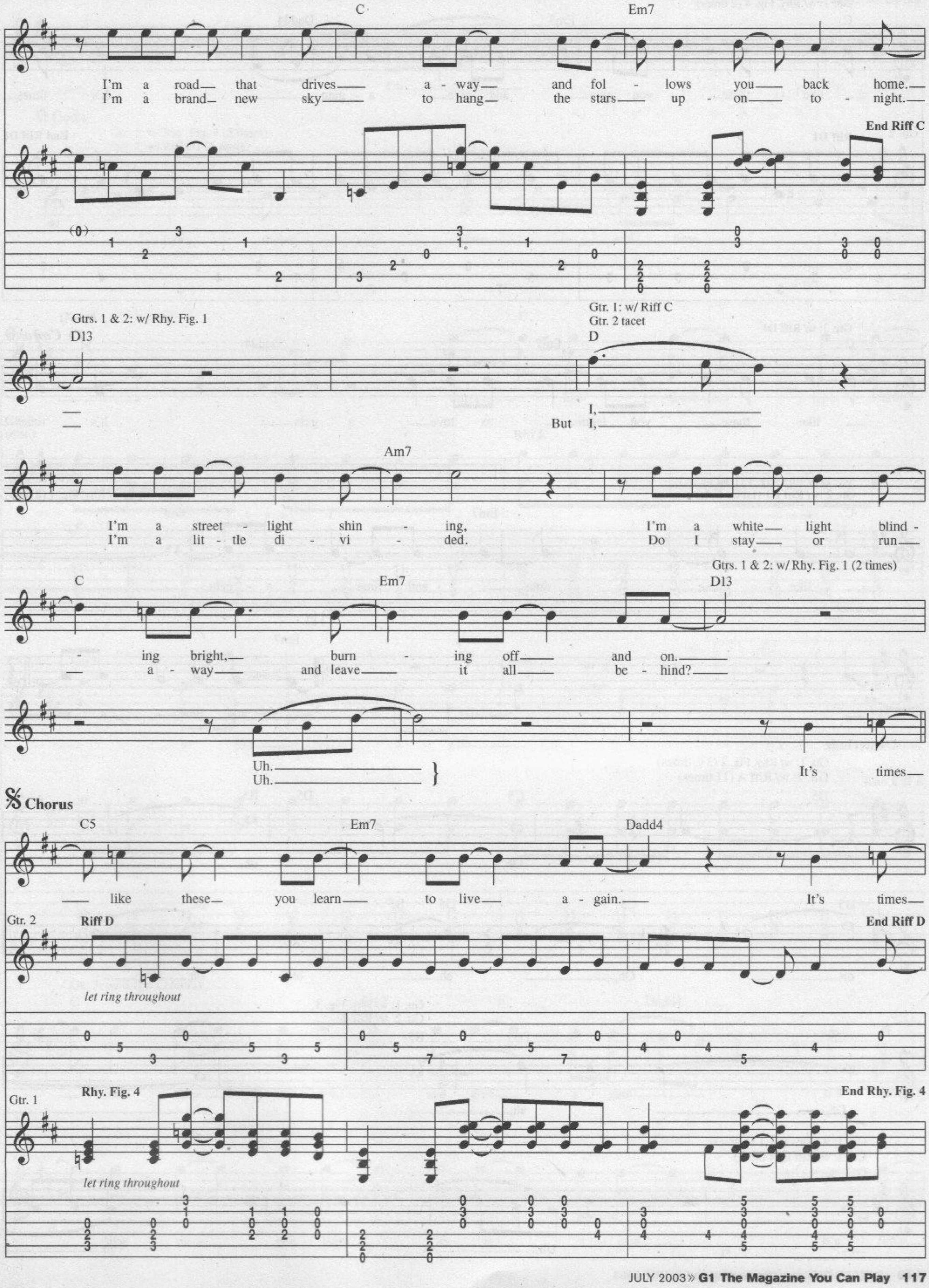

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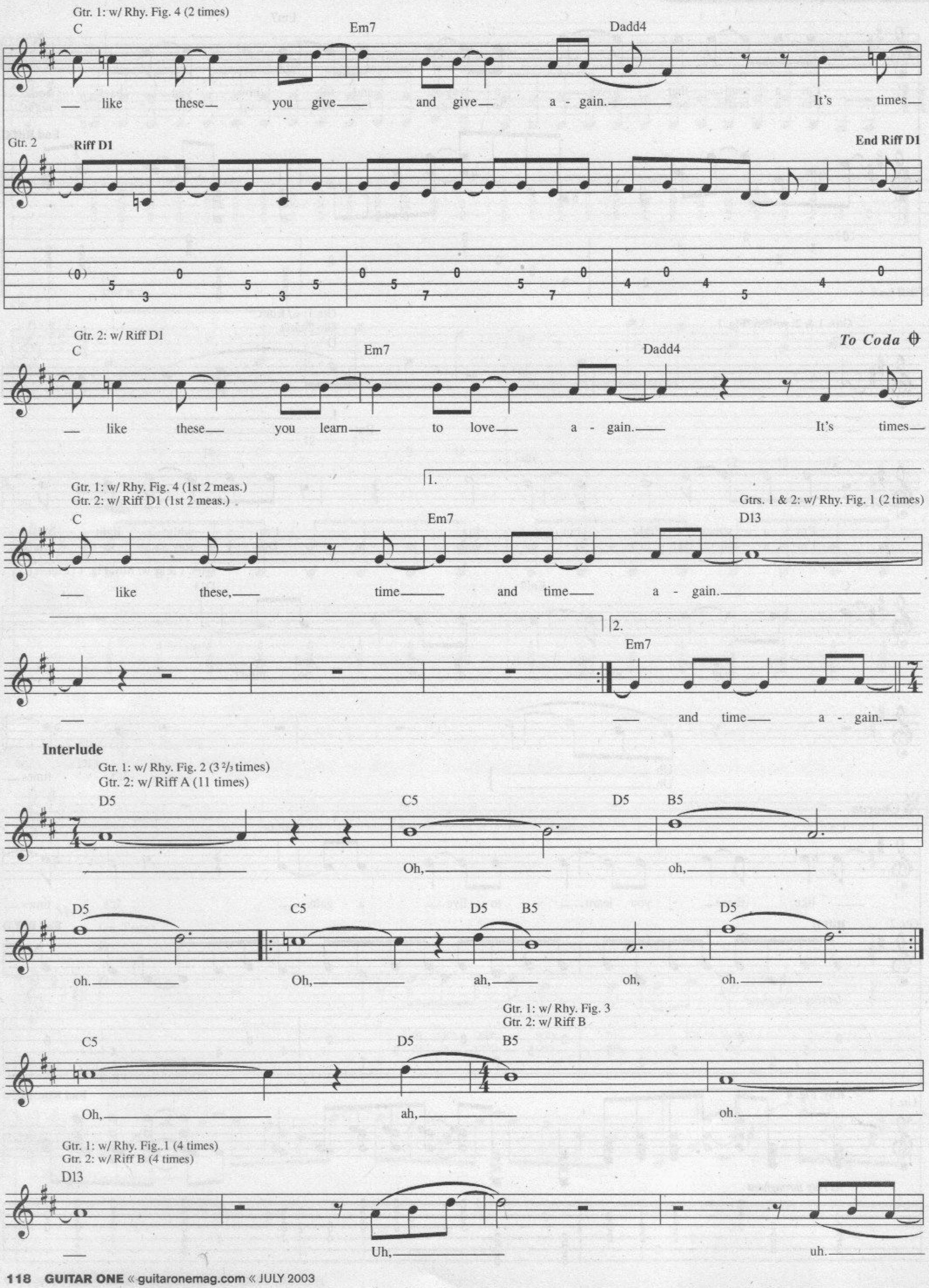

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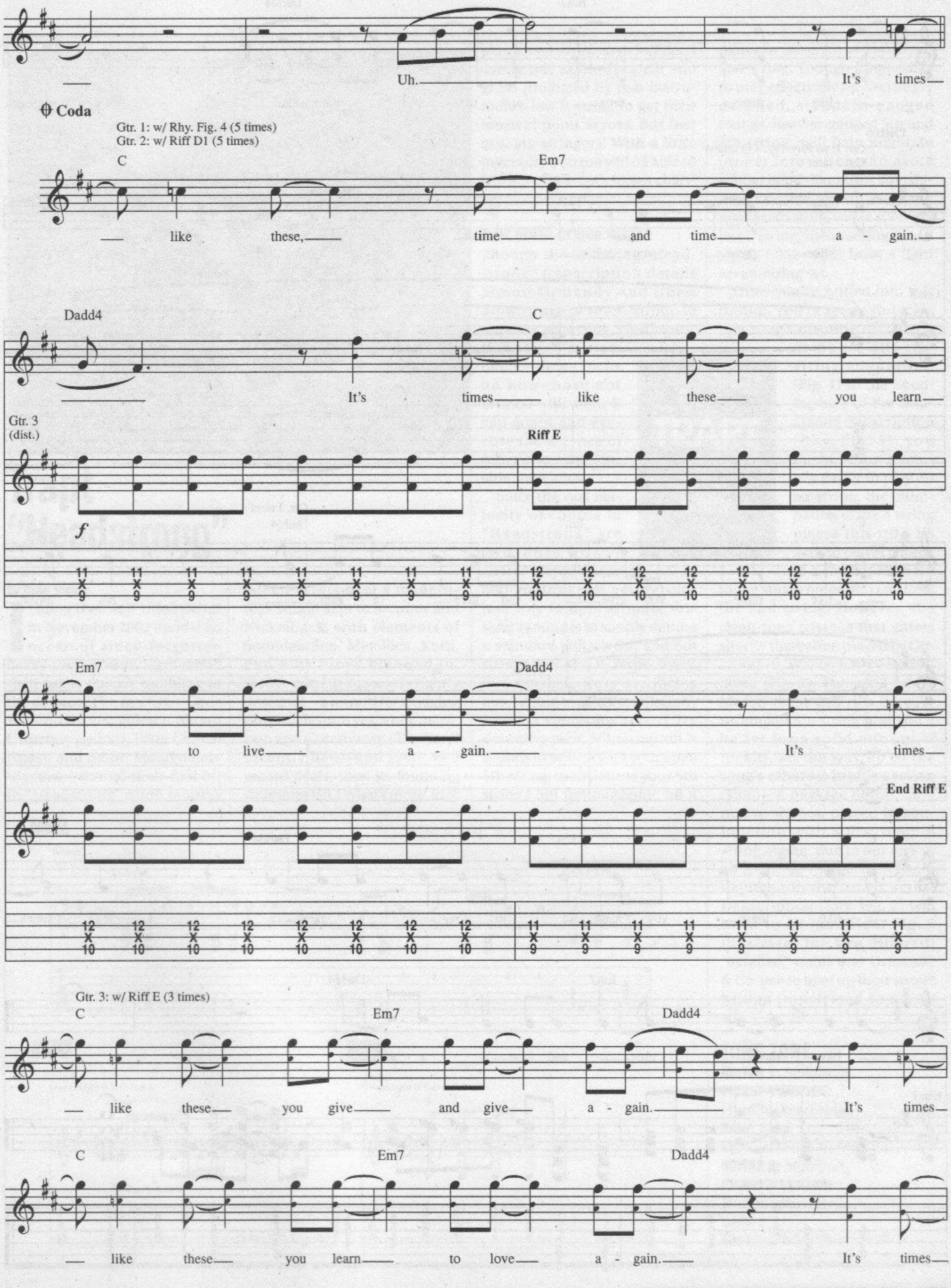
Times Like These

D.S. al Coda



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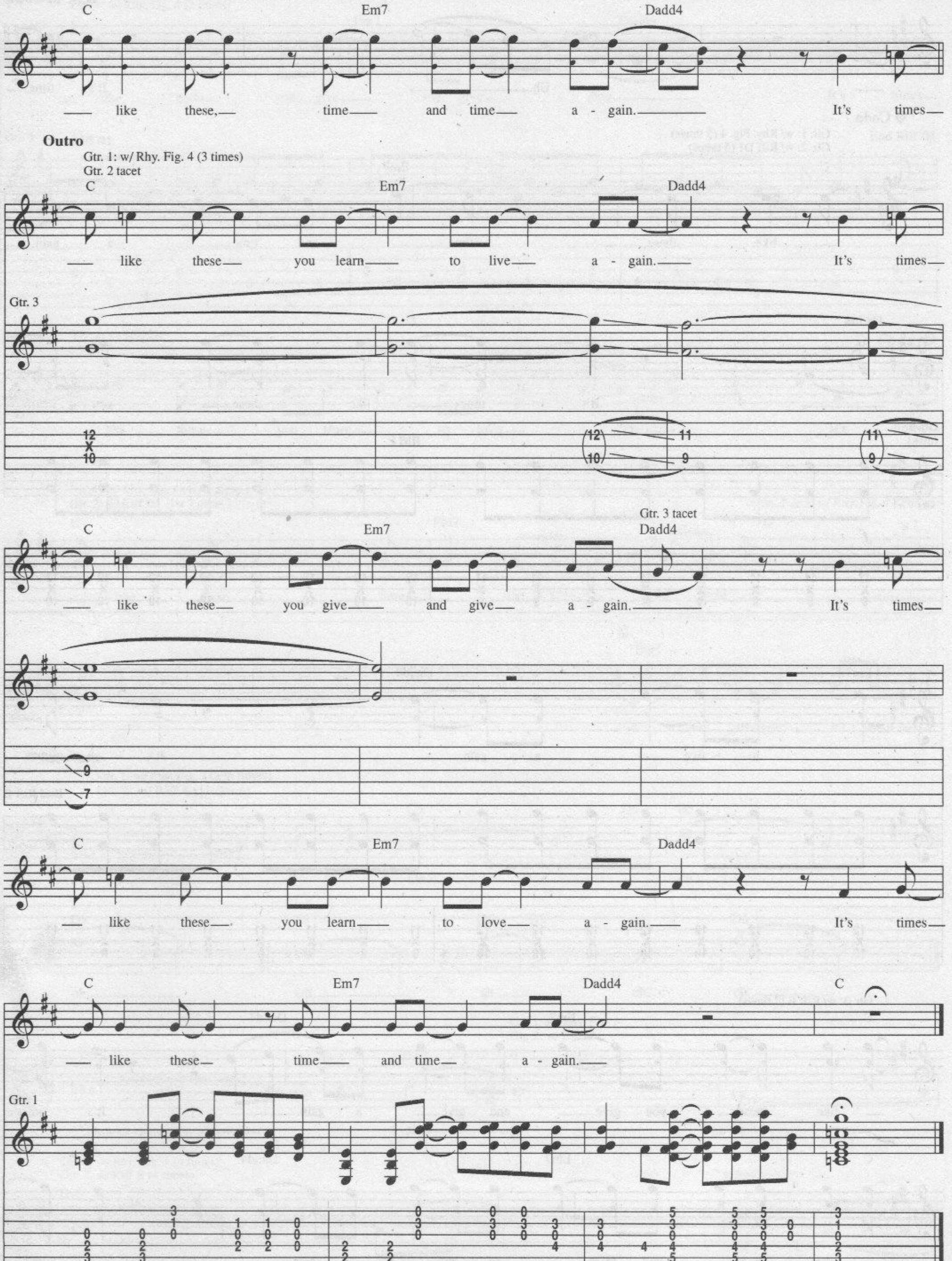
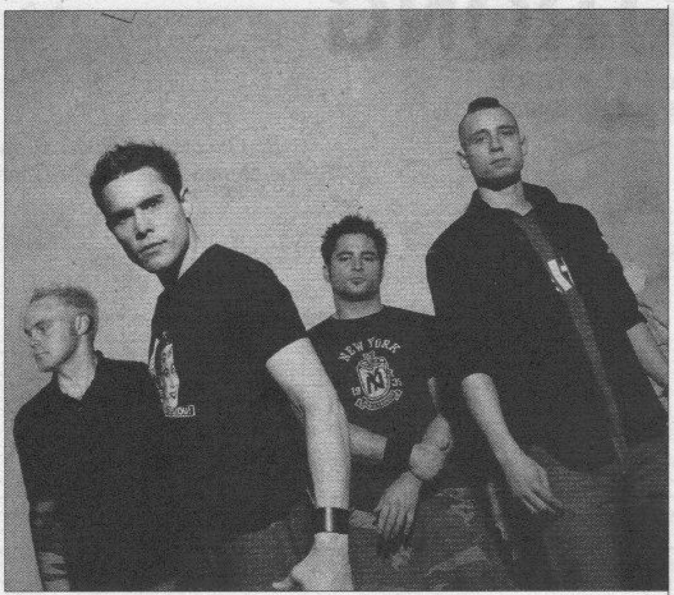




Trapt "Headstrong"

By Dale Turner

Issuing their self-titled debut in November 2002 amidst an ocean of since-forgotten heavy-rock records, Trapt found their tunes quickly bubbling to the surface. The quartet—Chris Brown (vocals, guitar), Simon Ormandy (guitar), Peter Charell (bass), and Aaron Montgomery (drums)—snared their first hit in "Headstrong" mere months later. Purveyors of a modern-rock sound akin to Incubus and Nickelback, with elements of Soundgarden, Metallica, Korn, and Pink Floyd blended in, Trapt's current success is rightly deserved—a reward for trudging onward despite years of frustration and uncertainty. (The band recently had—and lost—two record deals, then its founding drummer left.) What's more, they play seven-string axes but don't overly rely upon the girth and grind produced by that instrument's low B string to get their musical point across. But fear not, six-stringers! With a little ingenuity, you too will be able to trip out over Trapt's recent chart-topping triumph.

FAUX SEVEN-STRING TUNING

Though the following "Headstrong" transcription details Simon Ormandy and Chris Brown's use of seven-string, to appease six-string axeslingers, this song's performance notes focus on how those not blessed with a low B can adapt and execute these types of otherwise unattainable subsonics.

ALBUM
Trapt
(Warner Bros.)

Since the vast majority of chords in "Headstrong" are two-note power chords played on the bottom string pair, a fairly painless way to approximate this song's sound is to simply detune a standard guitar's 5th and 6th strings to E and B, respectively. In a nutshell, we're sacrificing our A string to gain a low B. Don't have an electronic tuner? Try detuning your 5th string till it sounds in unison with your open 6th string, then detune your 6th string's 5th fret harmonic till it matches the pitch of your open 2nd string. Though it's possible to play effectively on drastically detuned, standard-gauged strings, heavier-gauged 5th and 6th strings will help maintain proper intonation and avoid rubber band–like string squishiness. Consider substituting your regular 5th string with a standard low E string, then scaring up a B string (.052–.056) from a light seven-string set.

Once you've settled into this tuning, you're ready to tackle this song's opening riff. If you compare our six-string adaptation [**Fig. 1**] to the opening bars of the actual song transcription (Rhy. Fig. 1), you might find it's actually easier to play on six string; the elimination of the A string places this riff's E5 and D5 power chords in a closer proximity to the single notes played along the 2nd string. However, the clean-tone passage that enters shortly thereafter, played by Gtr. 2 (Riff A), will need to be refingered [**Fig. 2**]. The good news? Master these two riffs on your revamped six-string and you'll be set for a solid minute of rockin', all the way up to the song's ethereal bridge section [1:08]—a passage comprising octave shapes, played in conjunction with a low, open E string. Again, due to our lack of an A string, the octave shapes depicted in the song's actual transcription (Rhy. Fig. 2) will need to be modified. **Fig. 3** illustrates the five different "octafied" notes that Ormandy & Co. use to beef up their song's bridge transferred to a new string set.

Fig. 1

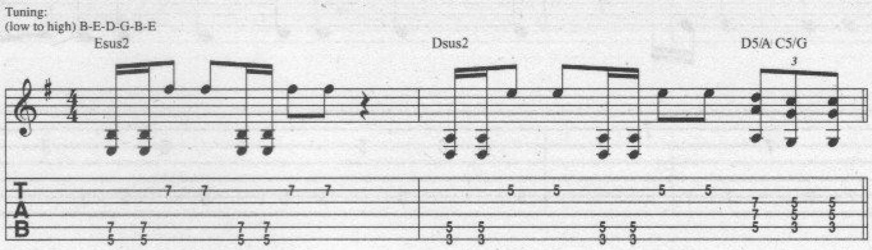


Fig. 2

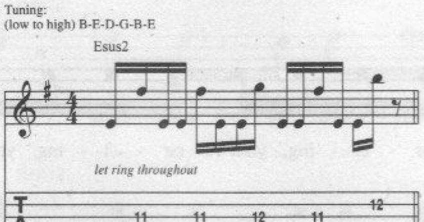
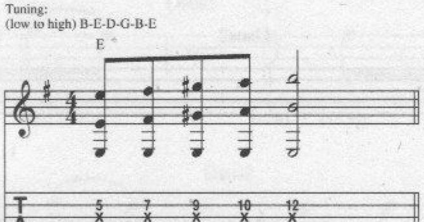


Fig. 3



TONE ZONE

GUITAR 1: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 7–8
EQ: Bass/Mid/Treble: 7/5/7
GUITAR 2: Solidbody
PICKUP/POSITION: Humbucker/Neck
GAIN: 1
EQ: Bass/Mid/Treble: 6/6/7

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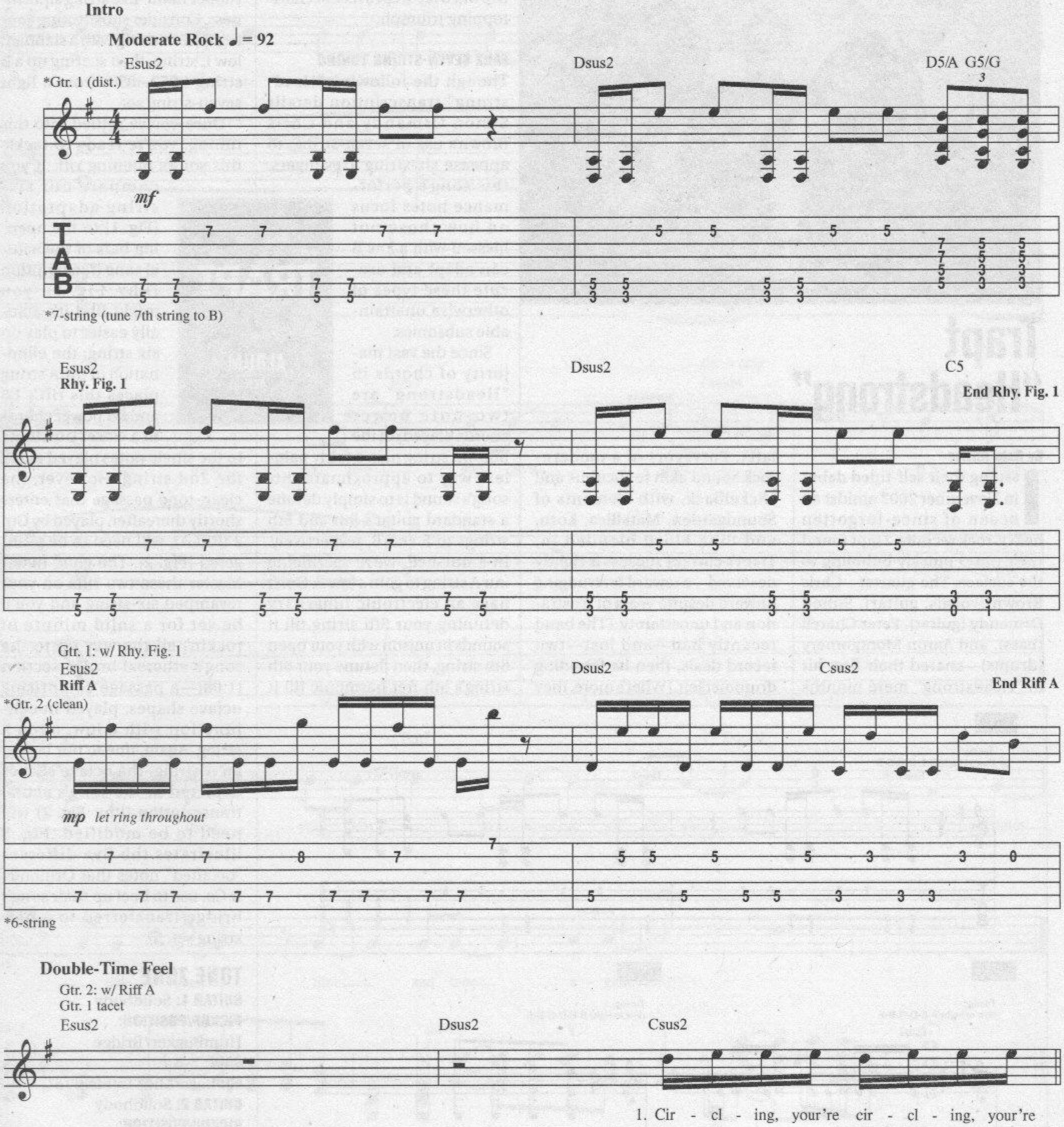
HEADSTRONG

As Recorded by Trapt

(From the Warner Bros. Recording TRAPT)

Transcribed by Adam Perlmutter

By Christopher Taylor Brown, Simon Ormandy and Peter Charell



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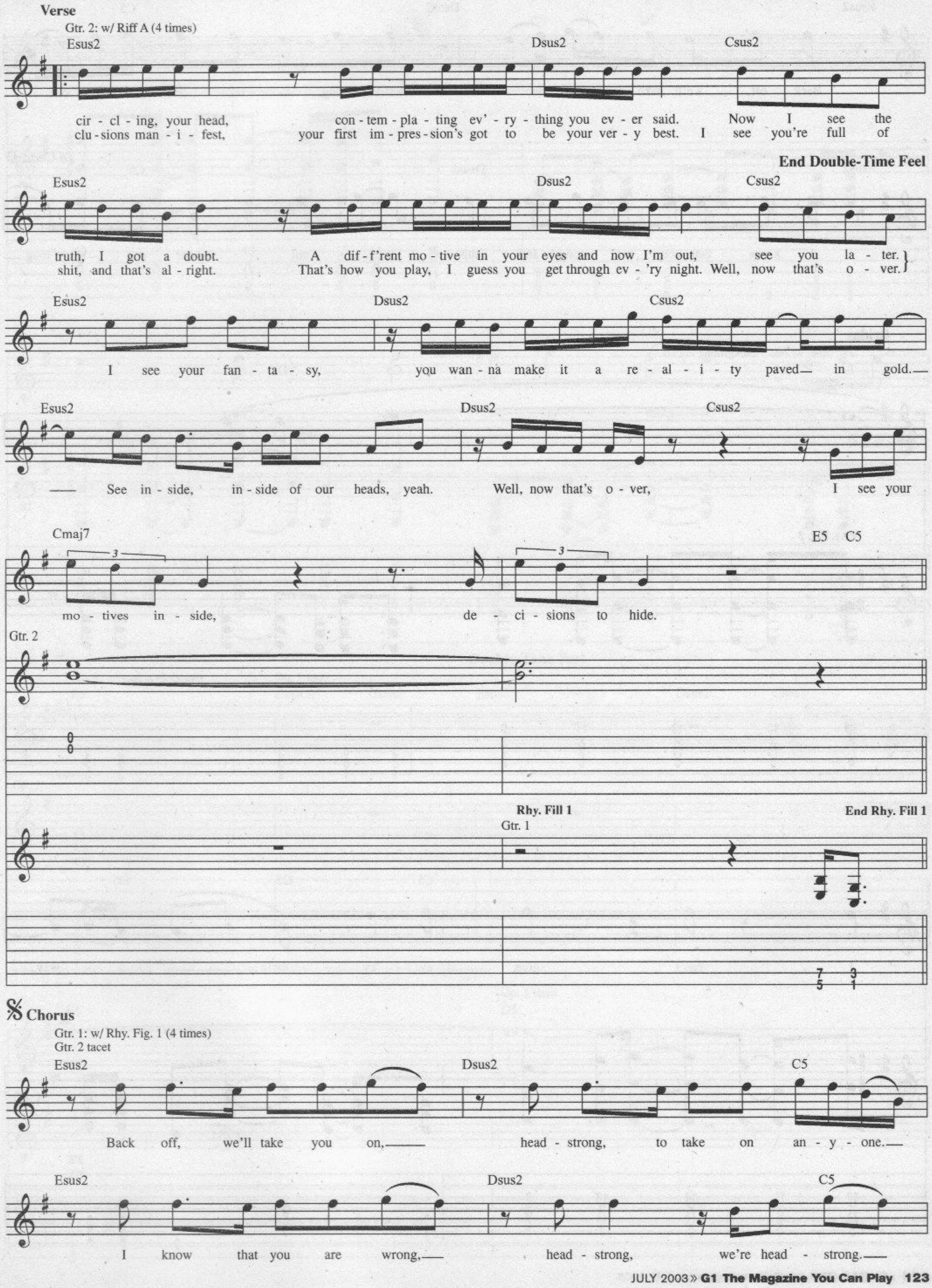

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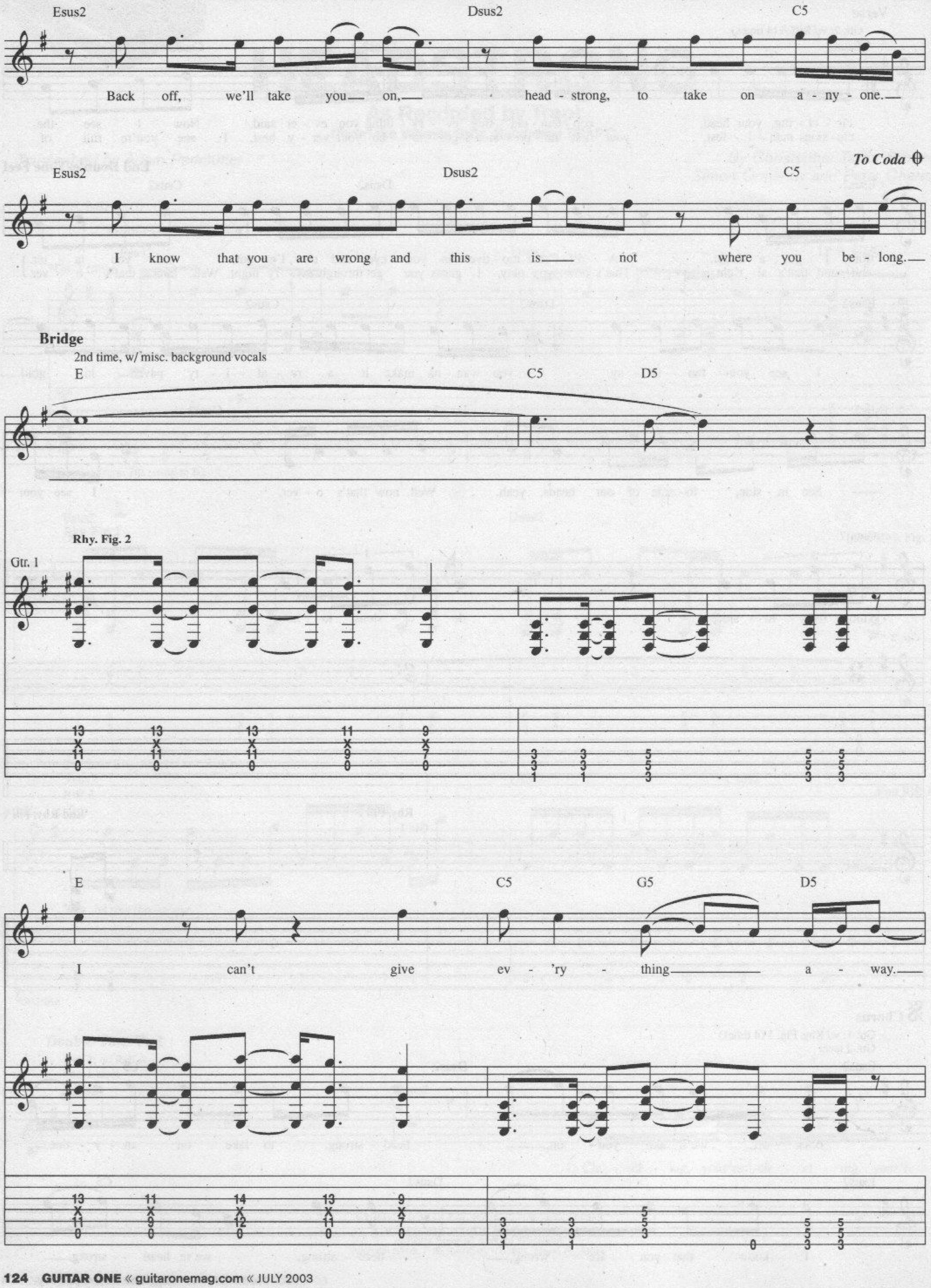

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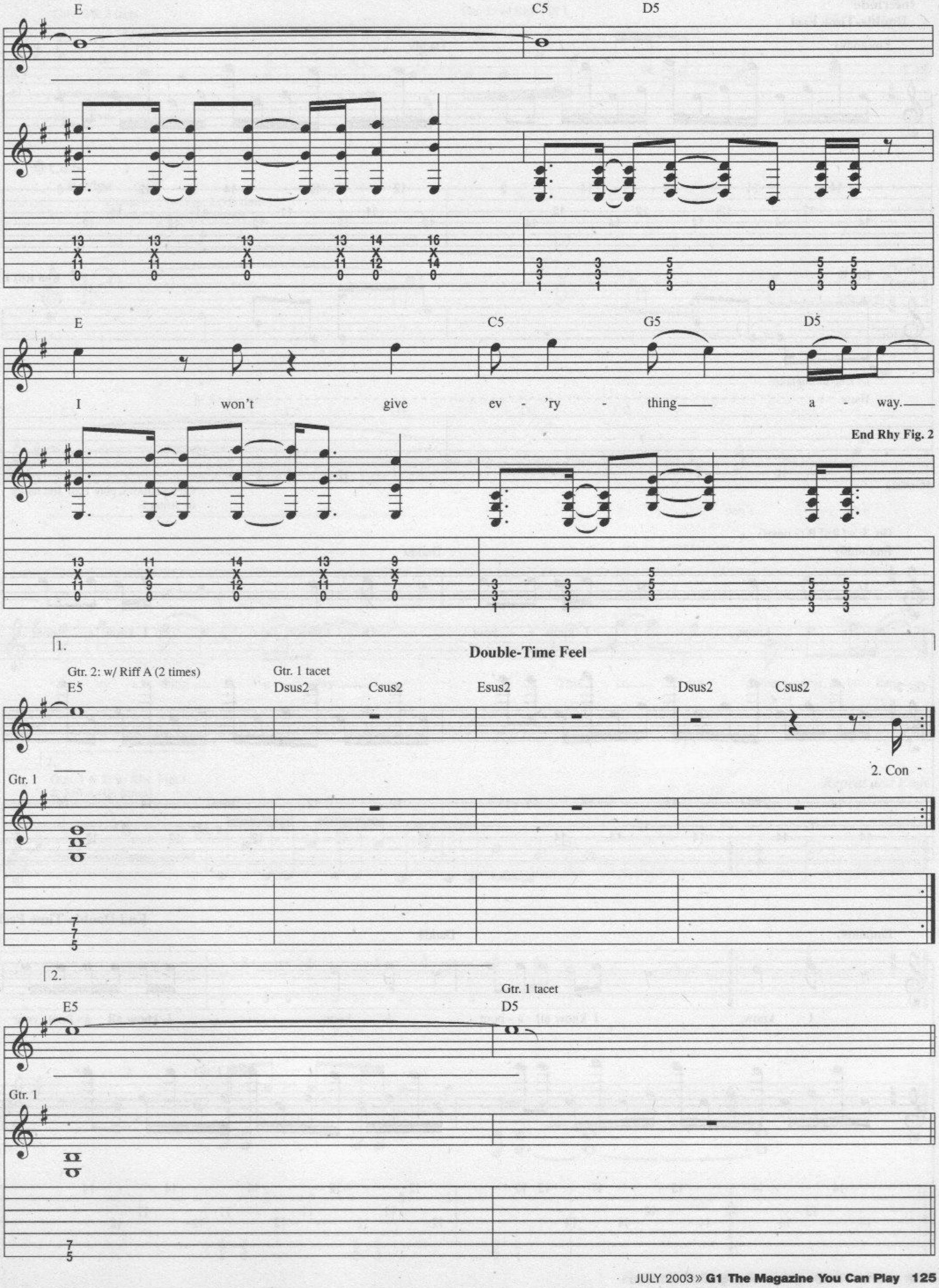

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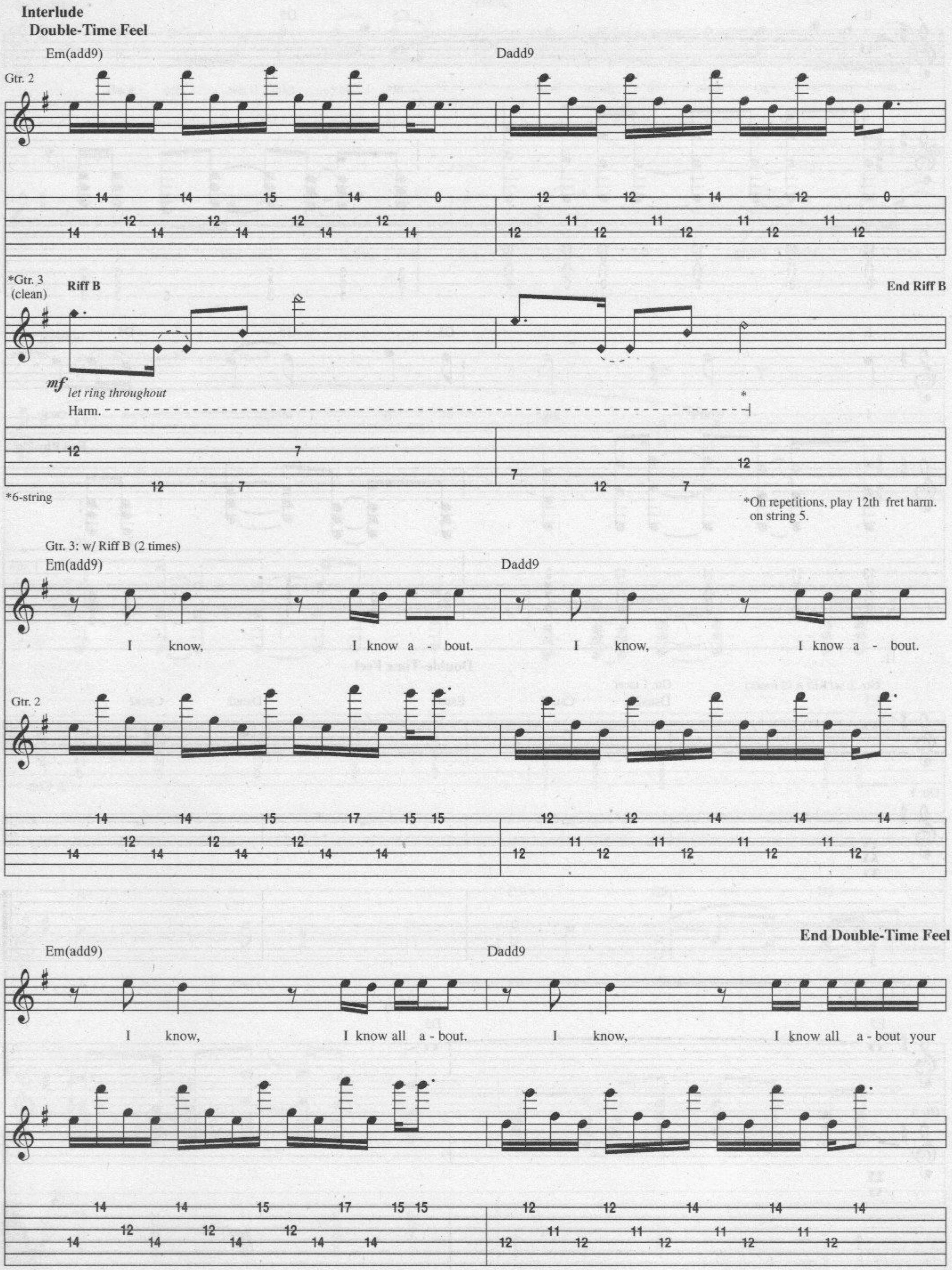

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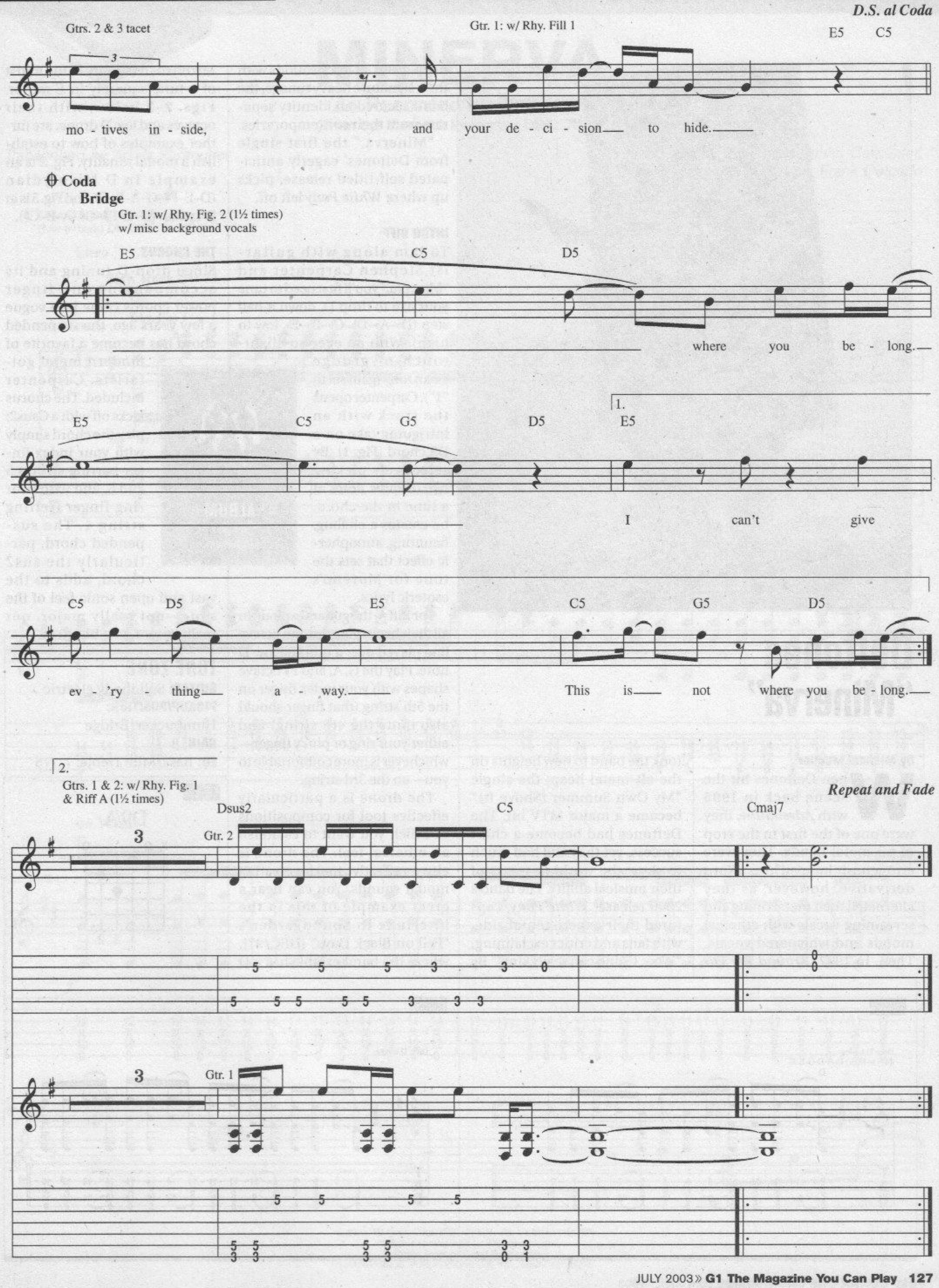
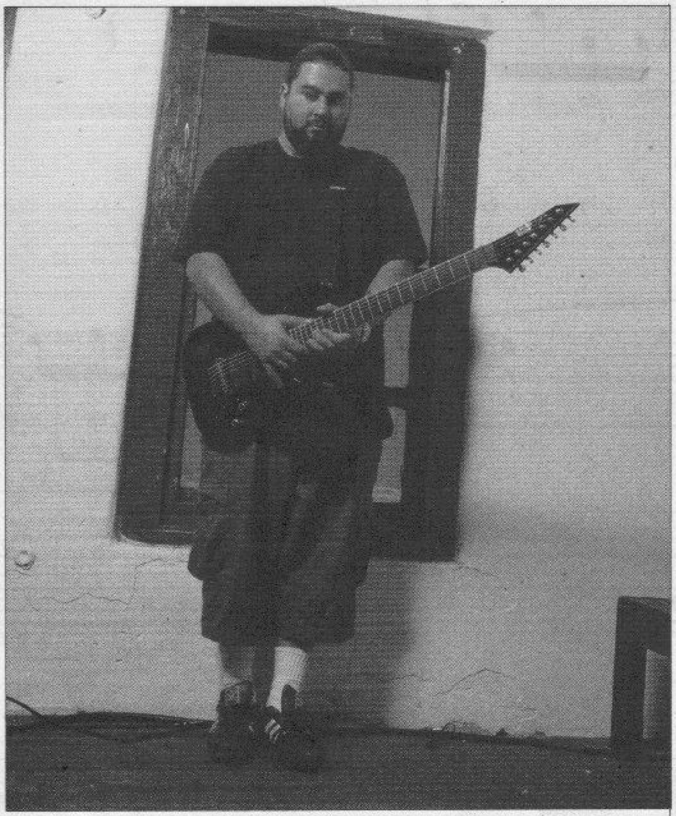




Deftones "Minerva"

By Michael Mueller

When Deftones hit the scene back in 1995 with *Adrenaline*, they were one of the first in the crop of nü-metal bands. They were erroneously lumped in as a Korn derivative, however, as they alternated their metal riffing and screaming vocals with ethereal moods and whispered vocals. Then, in 1997, *Around the Fur* took the band to new heights on the alt-metal heap; the single "My Own Summer (Shove It)" became a major MTV hit. The Deftones had become a chart success, yet they still had much to show the world in terms of their musical ability. The band's 2000 release, *White Pony*, captured their experimental side, with fans and critics exclaiming, "Wow, Chino can really sing!" By mixing '80s alt-rock sounds with their signature heavy tunage, the band secured an identity separate from their contemporaries.

"Minerva," the first single from Deftones' eagerly anticipated self-titled release, picks up where *White Pony* left off.

INTRO RIFF

To jam along with guitarist Stephen Carpenter and "Minerva," you'll first need to tune your axe to drop D, down a half step (D♭–A♭–D♭–G♭–B♭–E♭, low to high). With an ever-so-slight-touch-of-grunge clean tone (gain set to "1"), Carpenter opens the track with an intriguing take on a D9 chord [**Fig. 1**]. By selectively picking two or three notes at a time in the chord, he creates a chilling, haunting, atmopheric effect that sets the tone for Moreno's esoteric lyrics.

For Riff A, the guitars explode in all their heavy glory into an octave line played over a droning low D note. Play the G, A, and F♯ octave shapes with your index finger on the 5th string (that finger should also mute the 4th string) and either your ring or pinky finger—whichever is more comfortable to you—on the 3rd string.

The drone is a particularly effective tool for compositions in which you want to establish an ethereal feel. The drone is also an effective tool for creating modal sounds. You can hear a great example of this in the interlude to Soundgarden's "Fell on Black Days" [DEC/97], where the band establishes a D Mixolydian tonality in the midst of a tune squarely in E minor. **Figs. 2–3** below, with their octaves and low D drone, are further examples of how to establish a modal tonality. Fig. 2 is an example in D Mixolydian (D–E–F♯–G–A–B–C), and Fig. 3 is in D Lydian (D–E–F♯–G♯–A–B–C♯).

THE CHORUS

Since drop-D tuning and its accompanying one-finger power chords came into vogue a few years ago, the suspended chord has become a favorite of modern metal guitarists, Carpenter included. The chorus kicks off with a Gsus2; play the chord simply with your index finger barring strings 5 and 6, and with your ring finger fretting string 4. The suspended chord, particularly the sus2 chord, adds to the vast and open sonic feel of the song—not really major, not really minor, just big.

TONE ZONE

GUITAR: Solidbody electric
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 7/7/5

Fig. 1

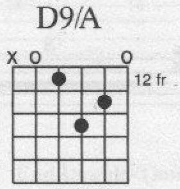
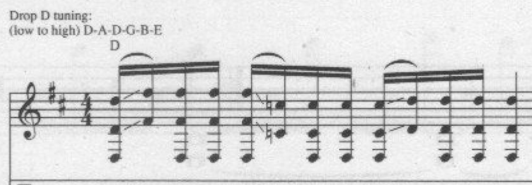


Fig. 2



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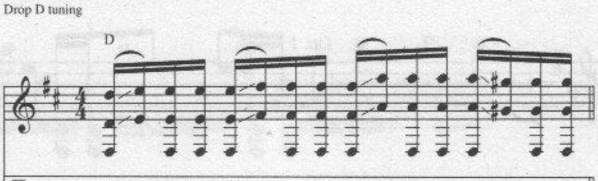

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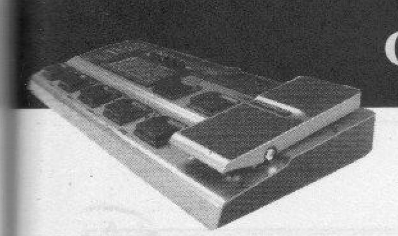
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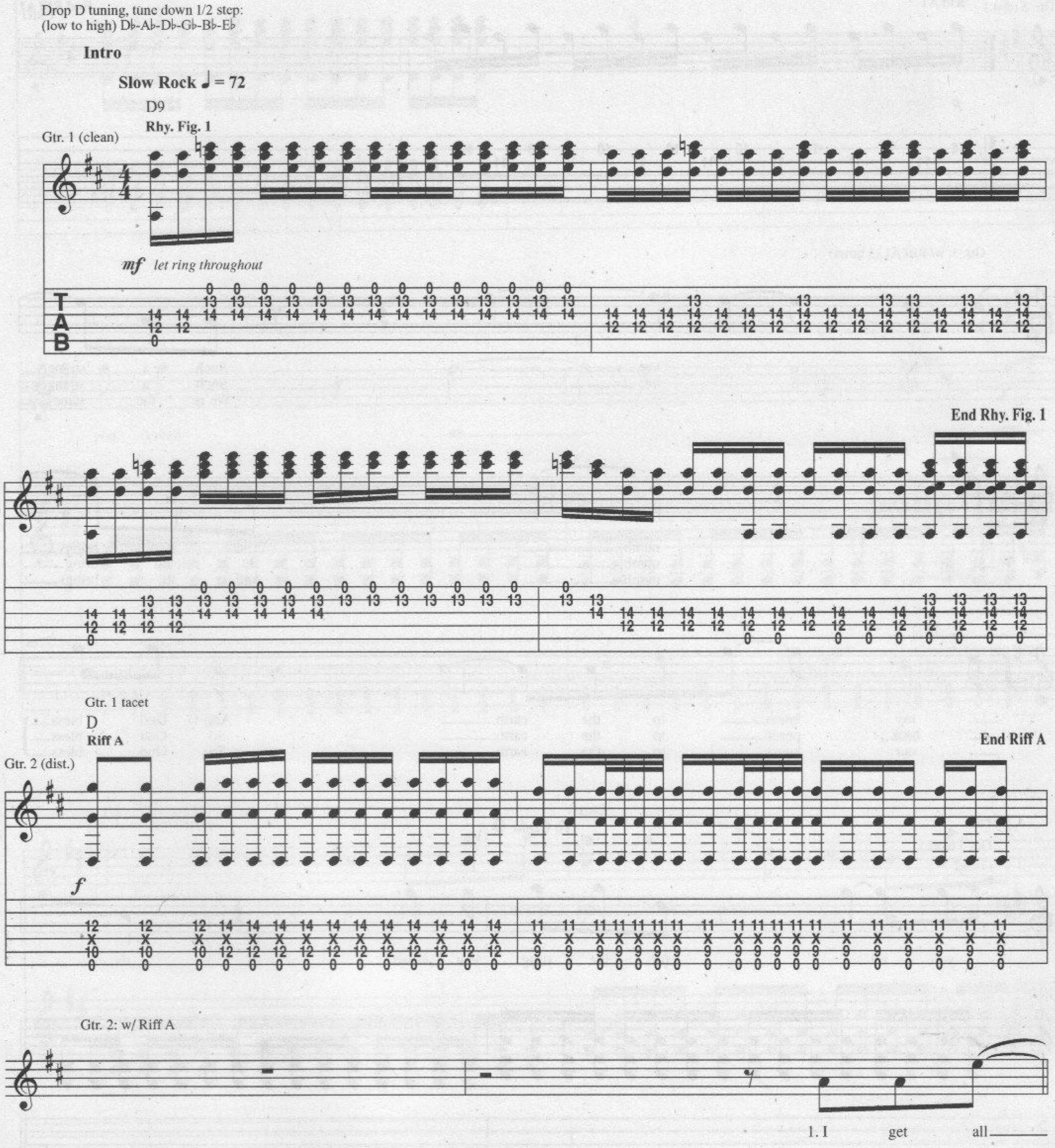
Transcribed by Adam Perlmutter

By Camillo 'Chino' Moreno, Stephen Carpenter, Chi Cheng, Abe Cunningham, Frank Delgado



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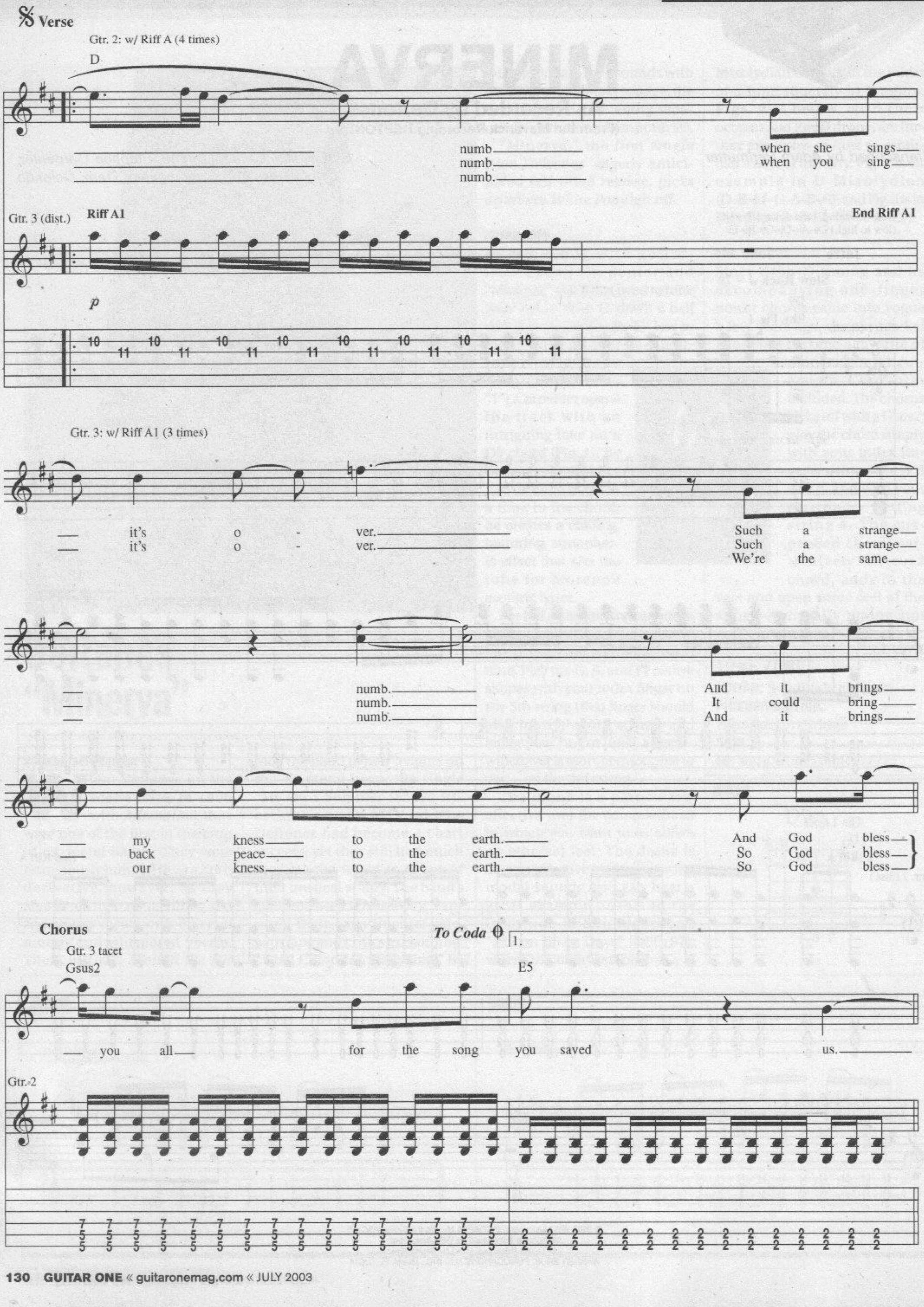

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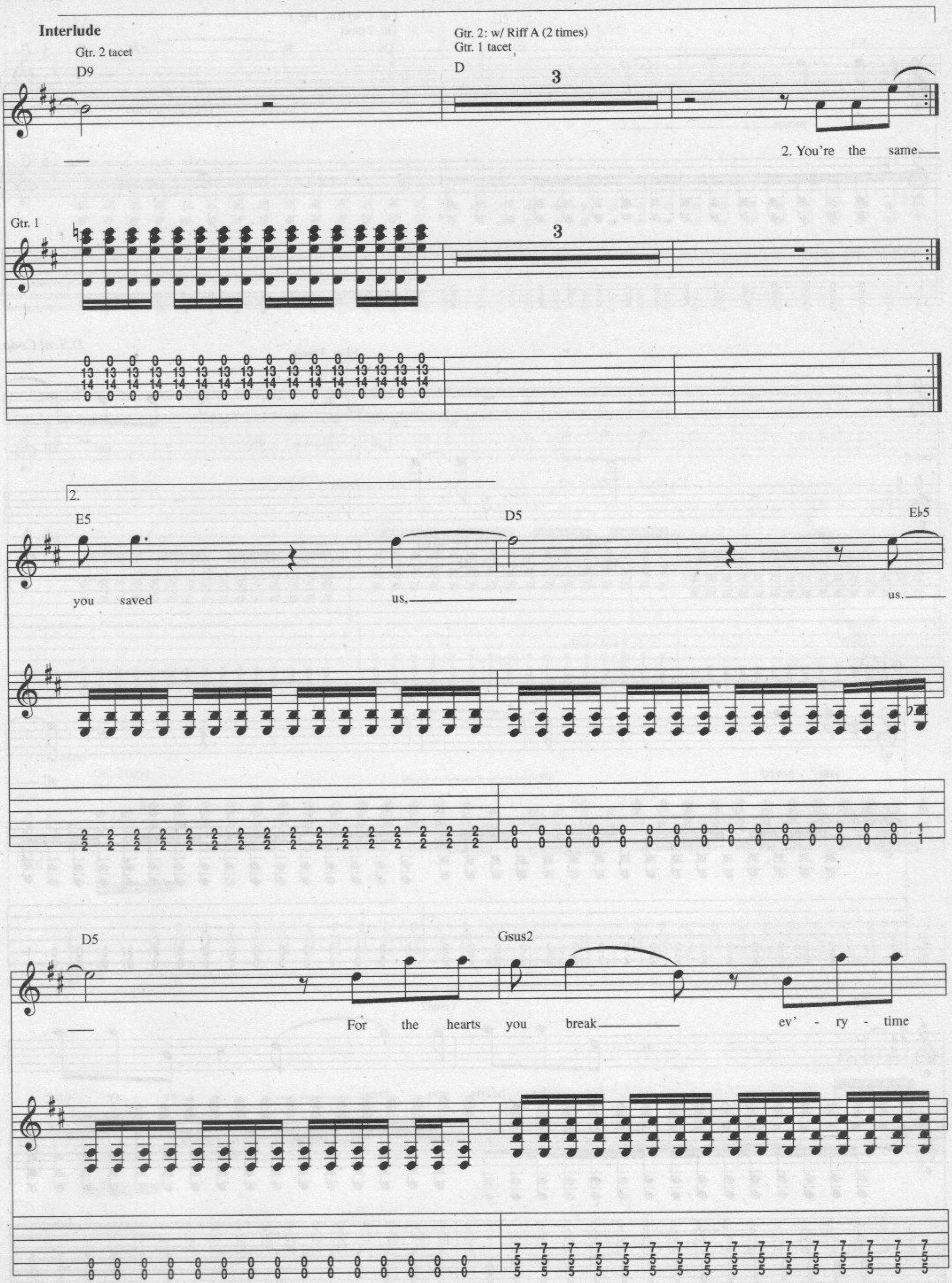

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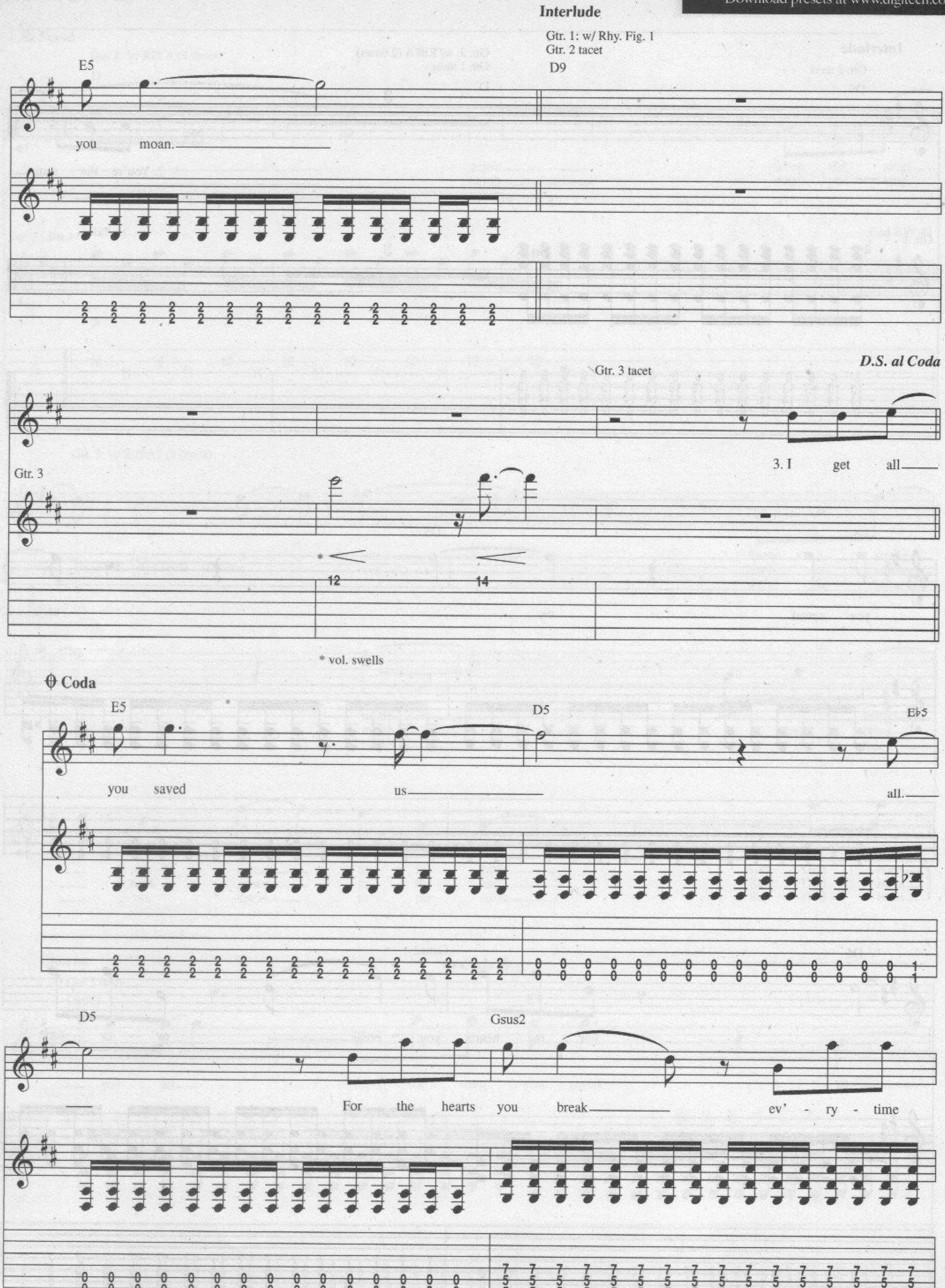

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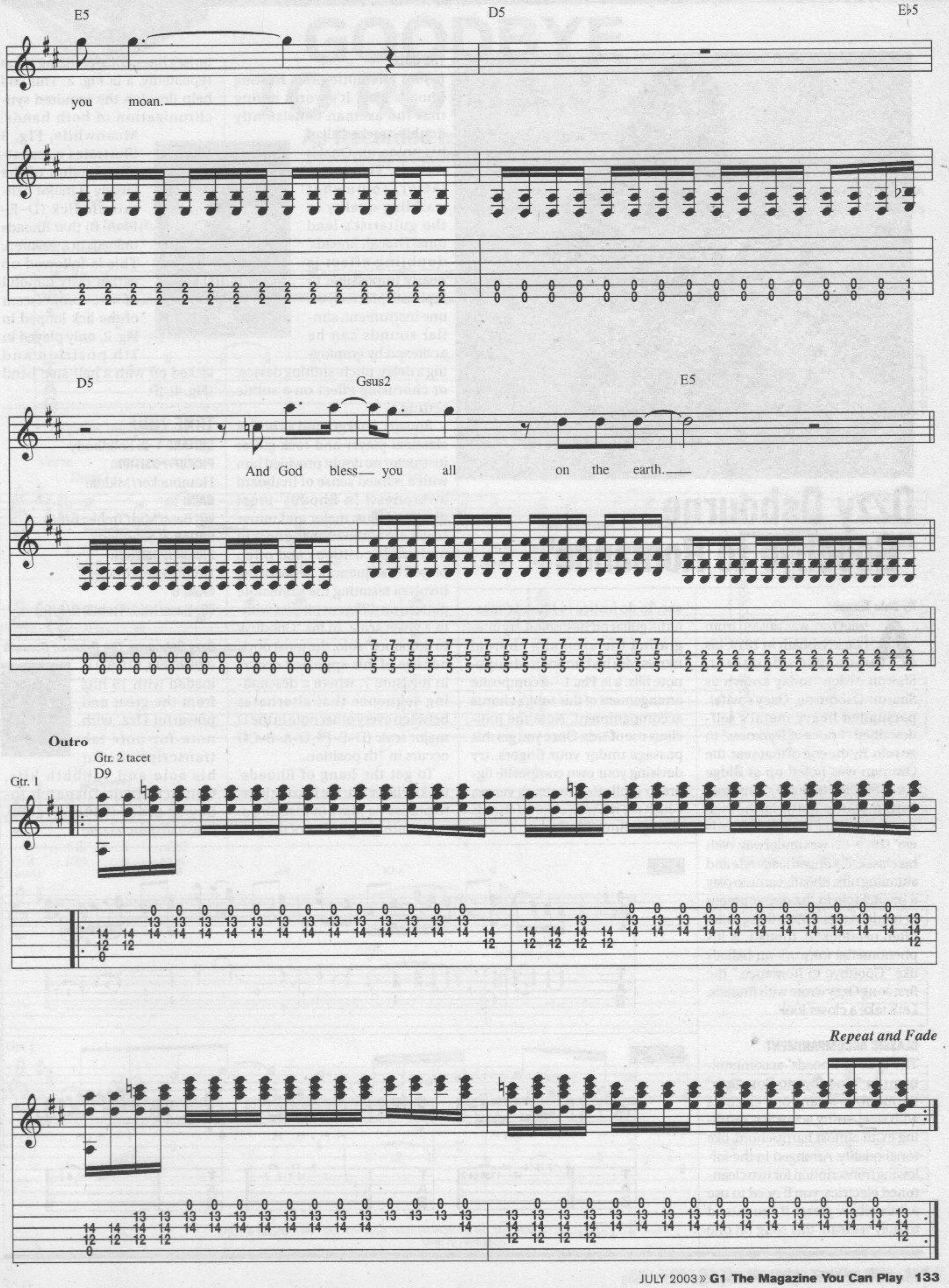

Ozzy Osbourne
"Goodbye to Romance"

By Dale Turner

After Ozzy was ousted from Black Sabbath in 1979, his manager's daughter, Sharon Arden (today known as Sharon Osbourne, Ozzy's wife), persuaded heavy metal's self-described "Prince of Darkness" to go solo. By the end of that year, the Ozzman was holed up at Ridge Farm Studios in Surrey, England, with a young guitarist named Randy Rhoads. Ozzy's "Rhoads era" (1979–82) was underway. With his classically tinged lead style and stunning riffs, Rhoads came to play a pivotal role in the development of modern metal. One thing that's often overlooked, though, is his phenomenal fretwork on ballads like "Goodbye to Romance," the first song Ozzy wrote with Rhoads. Let's take a closer look.

CLASSIC ACCOMPANIMENT

The bulk of Rhoads' accompaniment in "Goodbye to Romance" harmonizes clean-tone electrics with steel-string acoustics, resulting in an almost harpsichord-like tonal quality. Arranged in the following transcription for two clean-toned electrics, you'll need to use a little elbow grease if you intend to fully recreate this song on one axe. To do justice to Rhoads' masterful guitar orchestration, try integrating the axeman's chordal moves with his harmonized single-note fills, à la **Fig. 1**—a composite arrangement of this song's chorus accompaniment. Note the judicious use of 3rds. Once you get this passage under your fingers, try devising your own composite figure to replicate the song's verses, which are rife with colorful chords (Dmaj7, Bm9, F♯m7).

THE SOLO

Before attempting this riveting Rhoads lead, it's worth noting that the axeman consistently double-tracked all of his solos on Ozzy's records. This lent a fatter, somewhat warbling quality to the guitarist's lead tone. Though Rhoads' doubling effect is nearly impossible to replicate precisely on one instrument, similar sounds can be achieved by employing a delay, pitch-shifting device, or chorusing effect on a subtle setting.

Rhoads' background as both a classical player and rock guitar instructor no doubt provided him with a refined sense of fretboard awareness! In Rhoads' most dizzying solos, major and minor scales are outlined on the neck in numerous positions and often played in sequences. Sequencing involves restating the same note pattern on different pitches within a given scale. In his "Goodbye to Romance" solo, the most obvious use of this approach occurs in measure 7, where a descending sequence that alternates between every other note in the D major scale (D–E–F♯–G–A–B–C♯) occurs in 7th position.

To get the hang of Rhoads' trickier licks, like the blazing legato phrase he plays in measure 3, try isolating segments of the guitarist's lines and practicing them repeatedly, à la **Fig. 2**. This will help develop the required synchronization of both hands.

Meanwhile, **Fig. 3** illustrates a repeatable version of the largely D major pentatonic lick (D–E–F♯–A–B) that Rhoads unloads in measure 5. This is followed up with a tasty handful of notes reminiscent of the lick looped in Fig. 2, only played in 7th position and kicked off with a half-step bend [**Fig. 4**].

TONE ZONE

GUITARS 1–2: Solidbody
PICKUP/POSITION: Humbucker/Middle
GAIN: 1
EQ: Bass/Mid/Treble: 6/6/8
GUITAR 3: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 8/5/8

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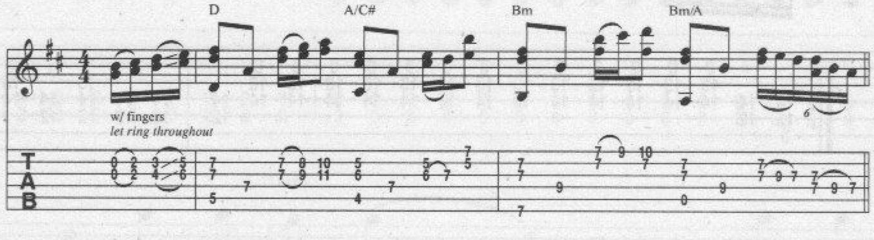
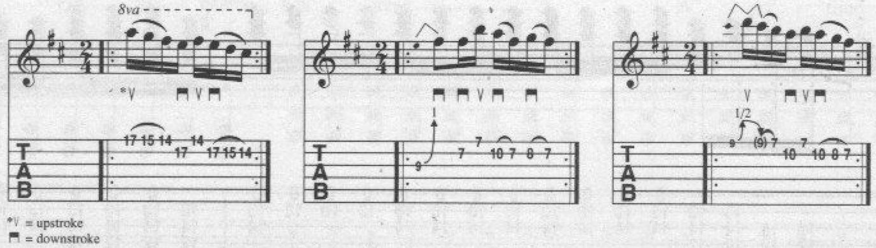
Fig. 1



Figs. 2–4



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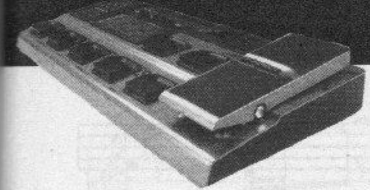
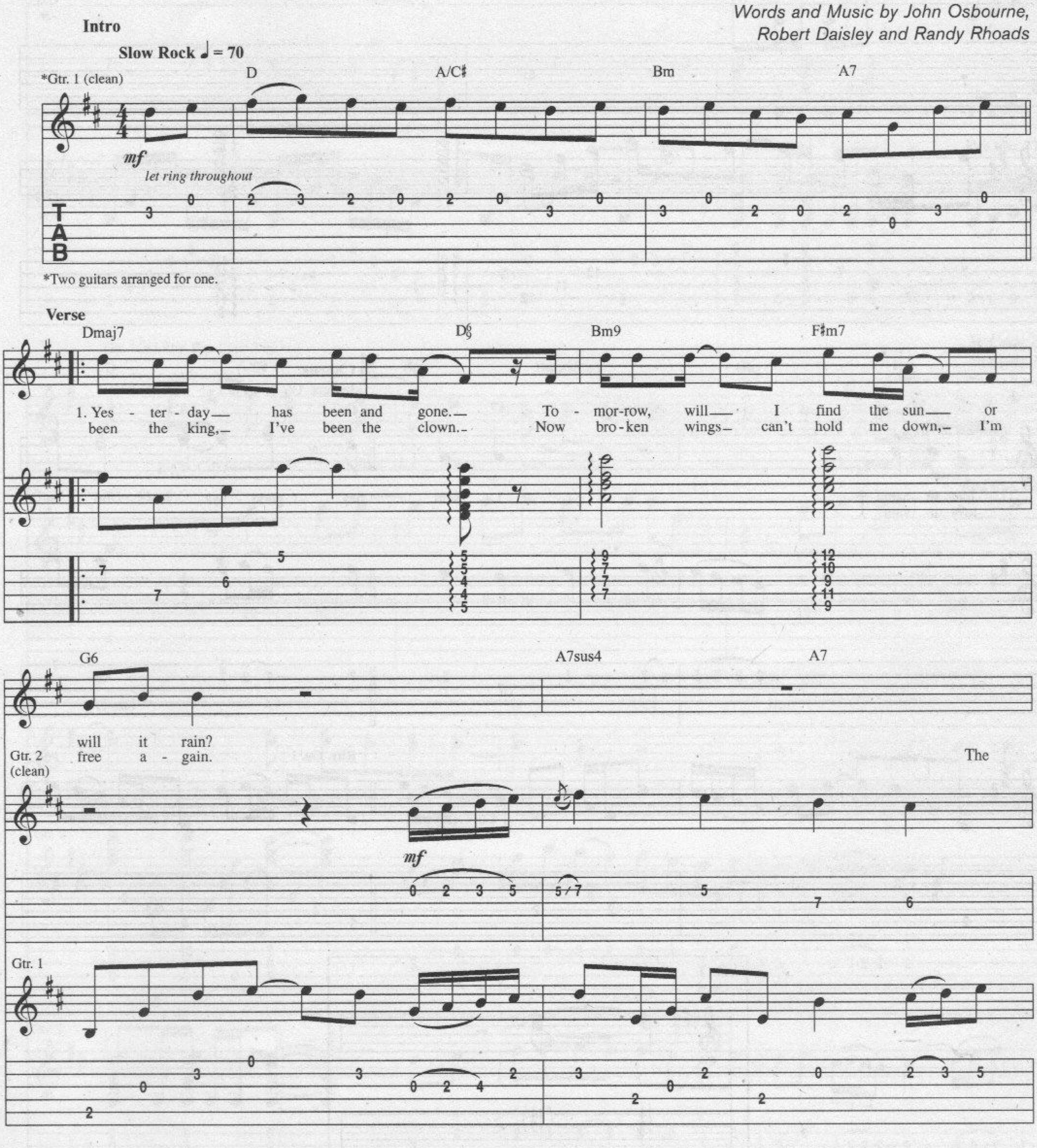


GOODBYE TO ROMANCE

As Recorded by Ozzy Osbourne
(From the Epic Recording BLIZZARD OF OZZ)

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads



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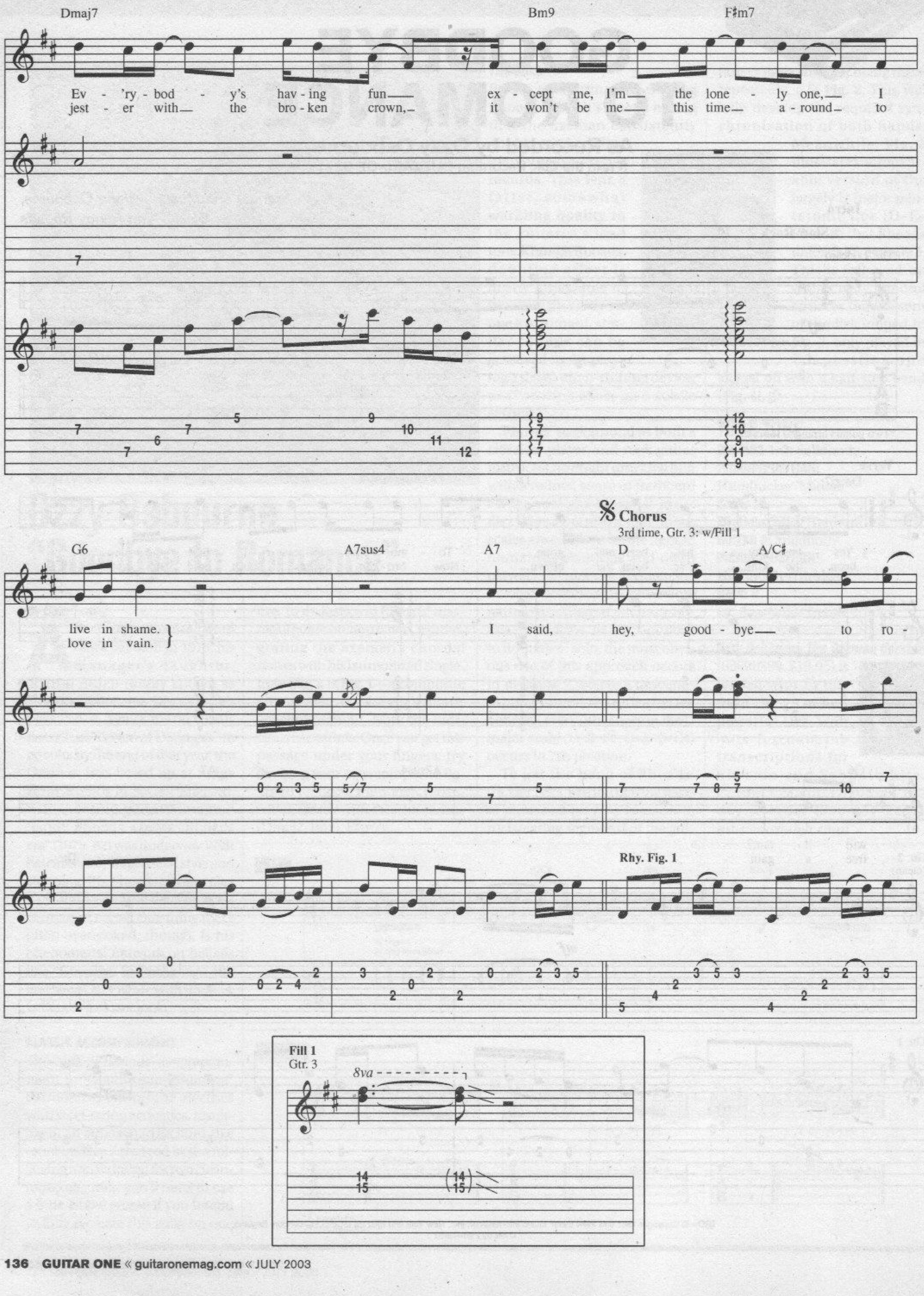

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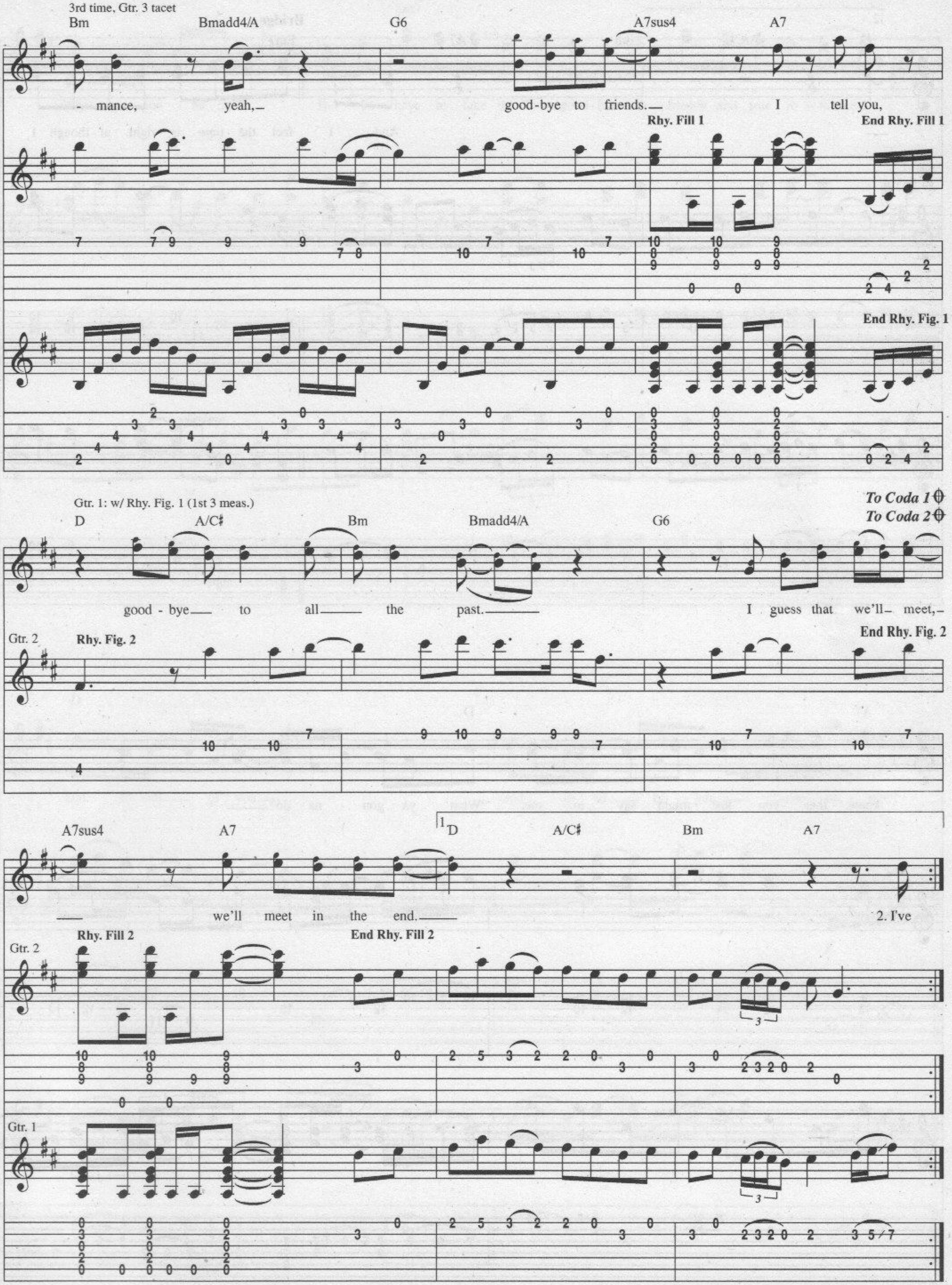

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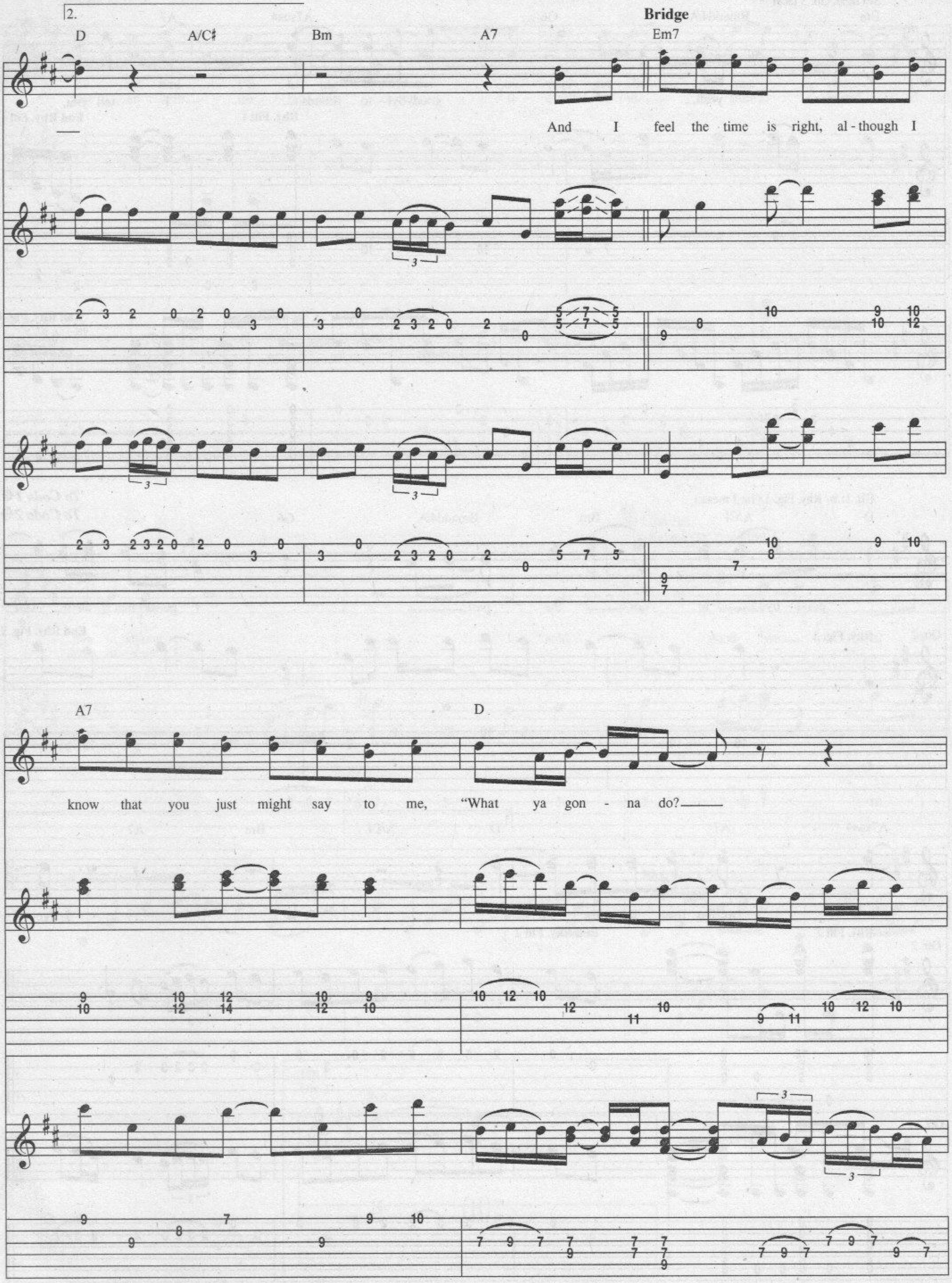

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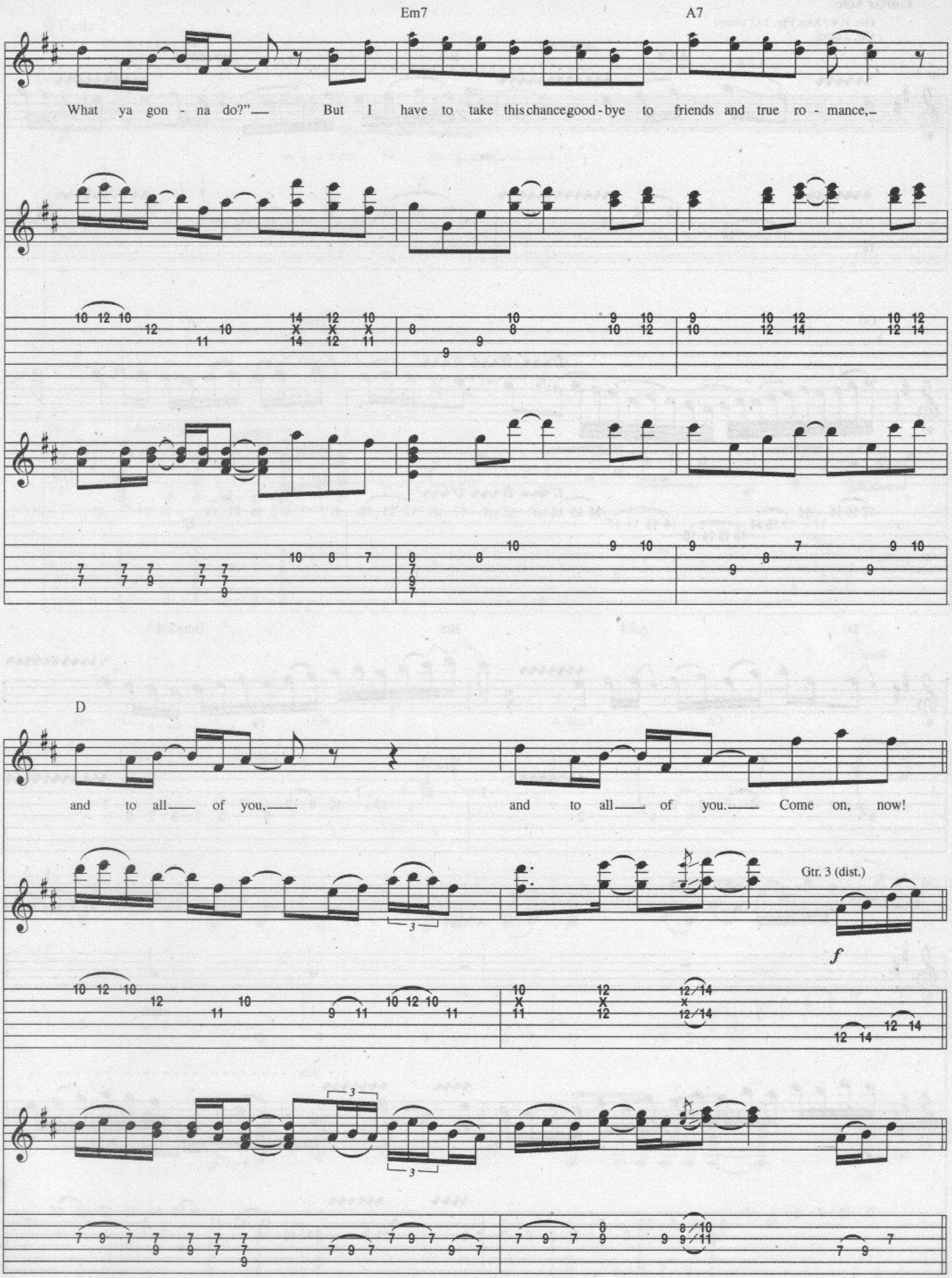

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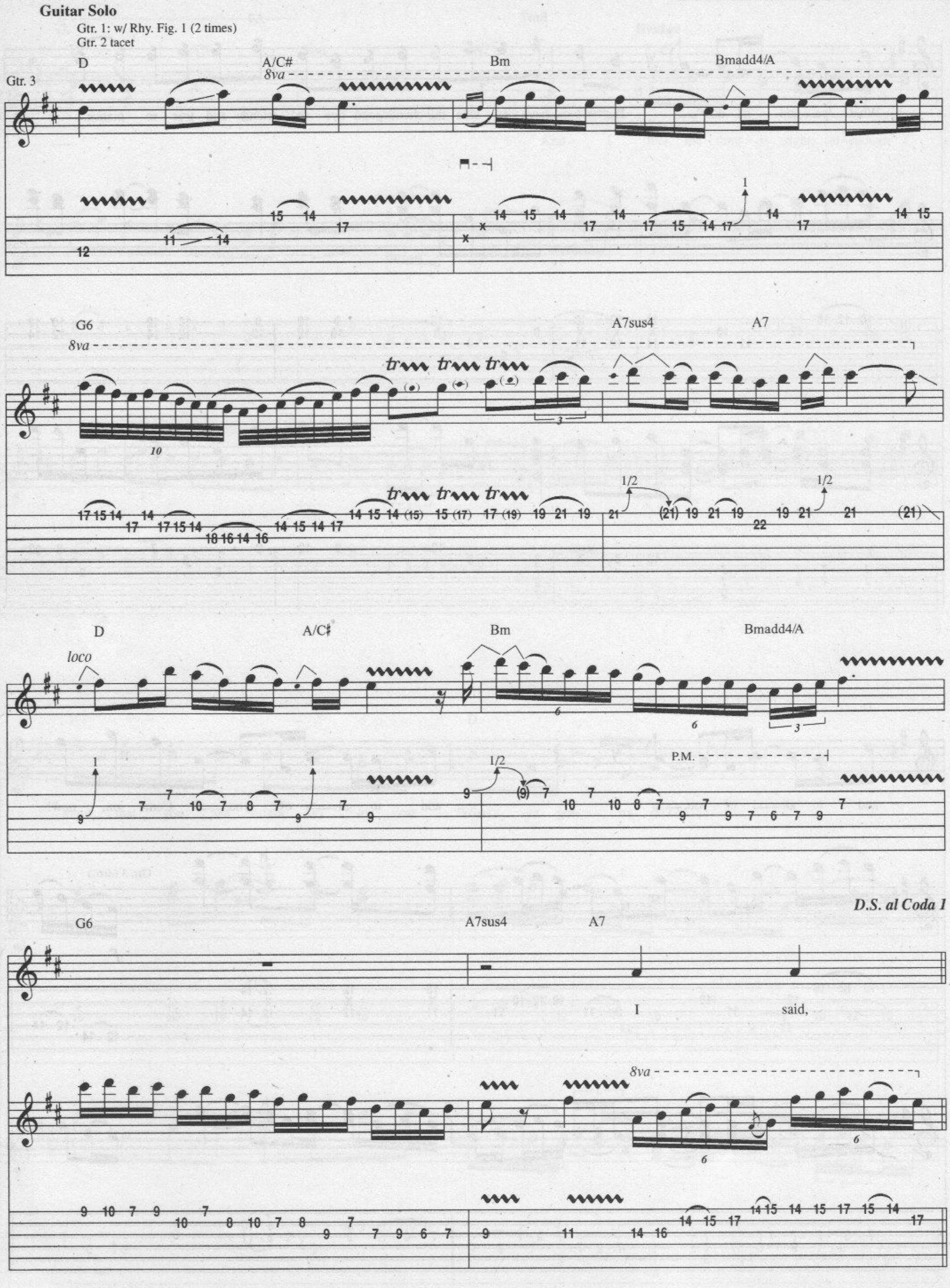

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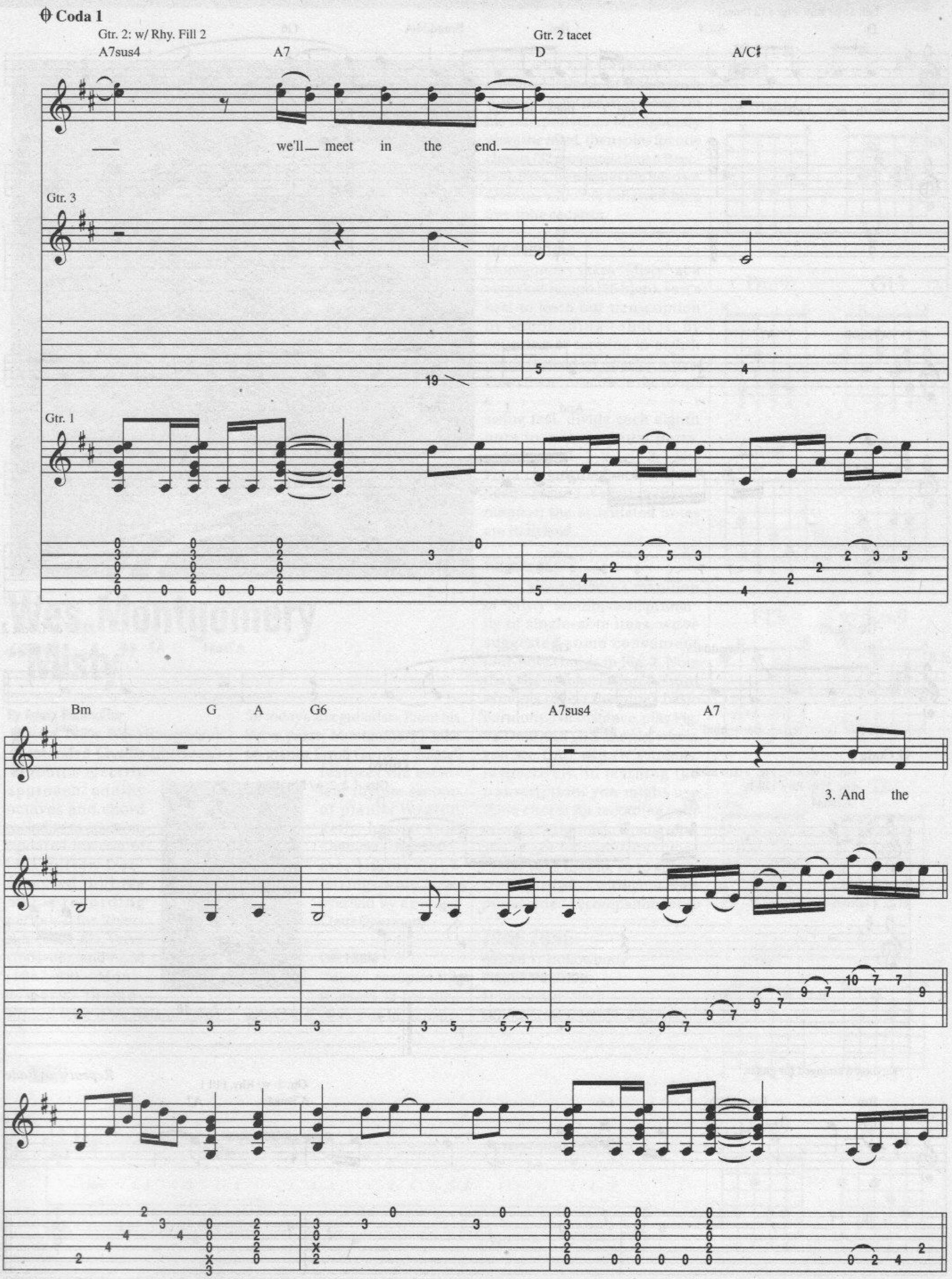

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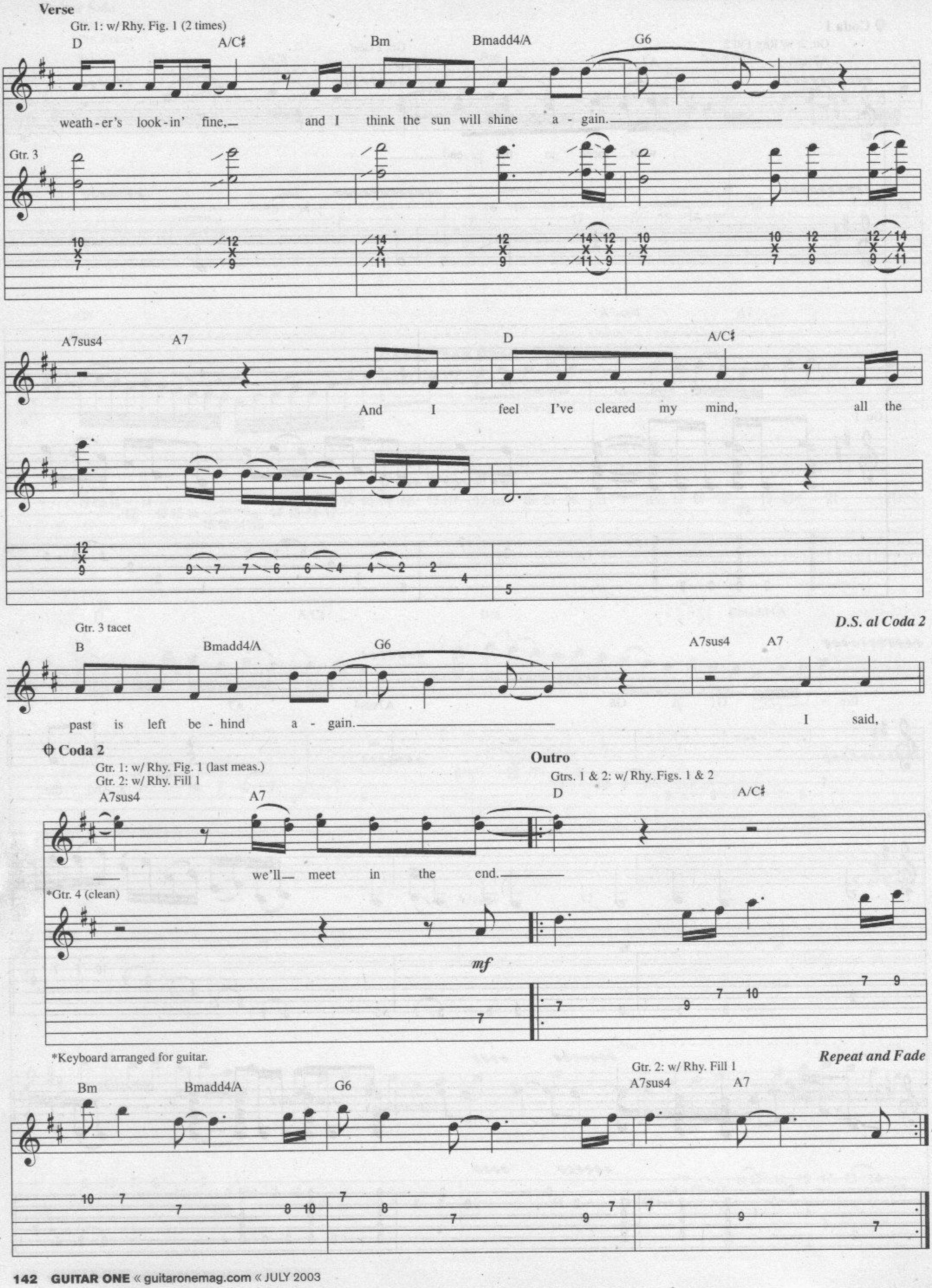
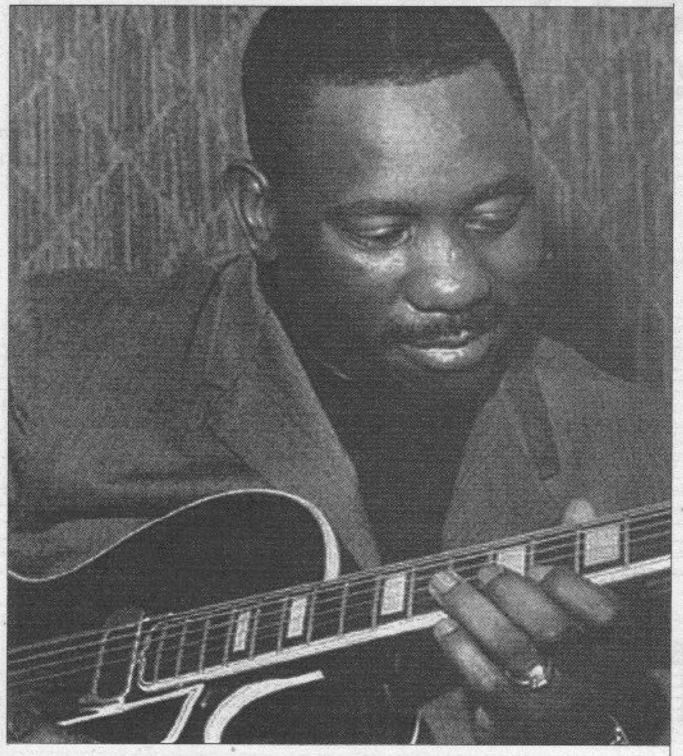
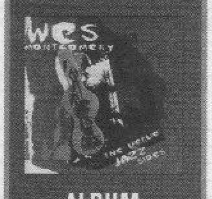




Wes Montgomery "Misty"

By Adam Perlmutter

In the 1960s, Wes Montgomery extended Charlie Christian's genius electric approach, adding octaves and chord melodies to create an updated lexicon of jazz guitar. Documented in three major recording periods—for Riverside (1959–63), Verve (1964–66), and A&M (1967–68)—Montgomery's thumb-stroked style is *de rigueur* study for today's jazz guitarists. From his Verve years, Montgomery's take on pianist Erroll Garner's "Misty" features the excellent rhythm section of pianist Wynton Kelly, bassist Paul Chambers, and drummer Jimmy Cobb (strings were later overlaid by arranger Claus Ogerman).



ALBUM
Impressions: The Verve Jazz Sides
(Verve)

THE FORM

"Misty" occupies the standard 32-bar song form (A–A–B–A, not to be confused with the transcription's rehearsal letters), in which each section is eight measures long. On his interpretation, Montgomery plays the head, then solos for one chorus (32 measures) plus a B section. Next, he restates the head's A section, which is followed by a free-time cadenza.

THE COUNTING

Montgomery takes "Misty" at a very slow tempo (55 bpm), so it's best to learn our transcription by subdividing—that is, by counting or tapping in eighth notes instead of quarter notes. From there, to achieve the proper swing feel, divide each eighth note into three equal parts, counting, "1–2–3,1–2–3," etc. **Fig. 1** counts the first bar of the head's second A section in this manner; the articulated notes are italicized.

THE CHORDS

Since Montgomery's rendition of "Misty" is composed primarily of single-note lines, we've suggested some convenient four-note chords in **Fig. 2**. Note that the transcription's chord symbols reflect the tune's basic harmony. For instance, play Fig. 2's Dm9 and G13 chords, where you see Dm7 and G7 symbols, respectively. In learning the transcription, you might use these chords for recording your own backing track. Then, after you've got Montgomery's lines under your thumb, so to speak, try improvising with your own prerecorded accompaniment.

TONE ZONE

GUITAR 1: Hollowbody
PICKUP/POSITION: Humbucker/Neck
EQ: Bass/Mid/Treble: 5/6/6

Fig. 2

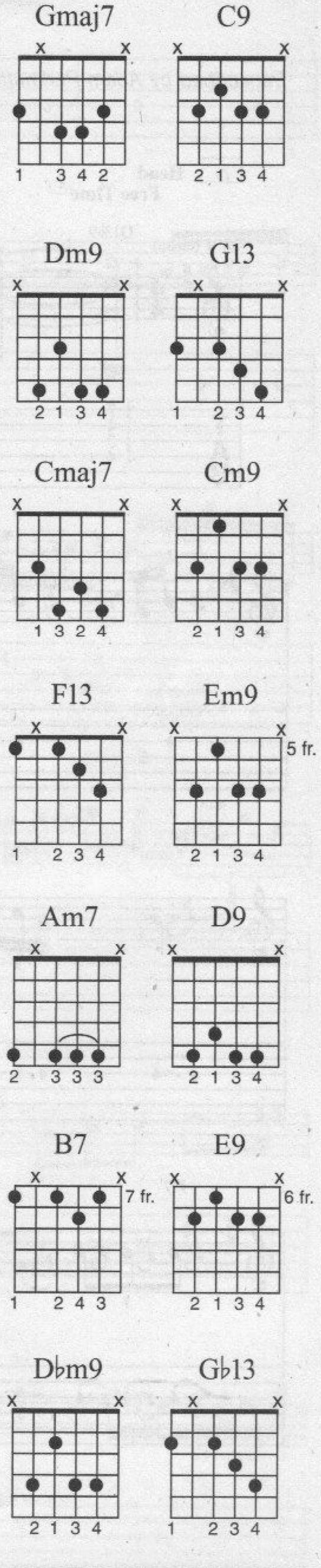
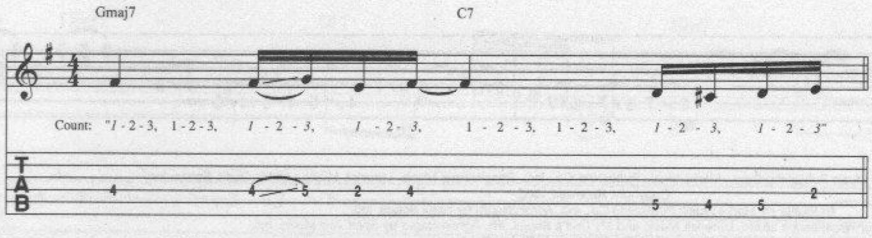
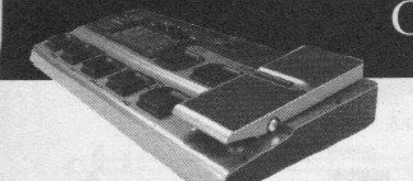


Fig. 1





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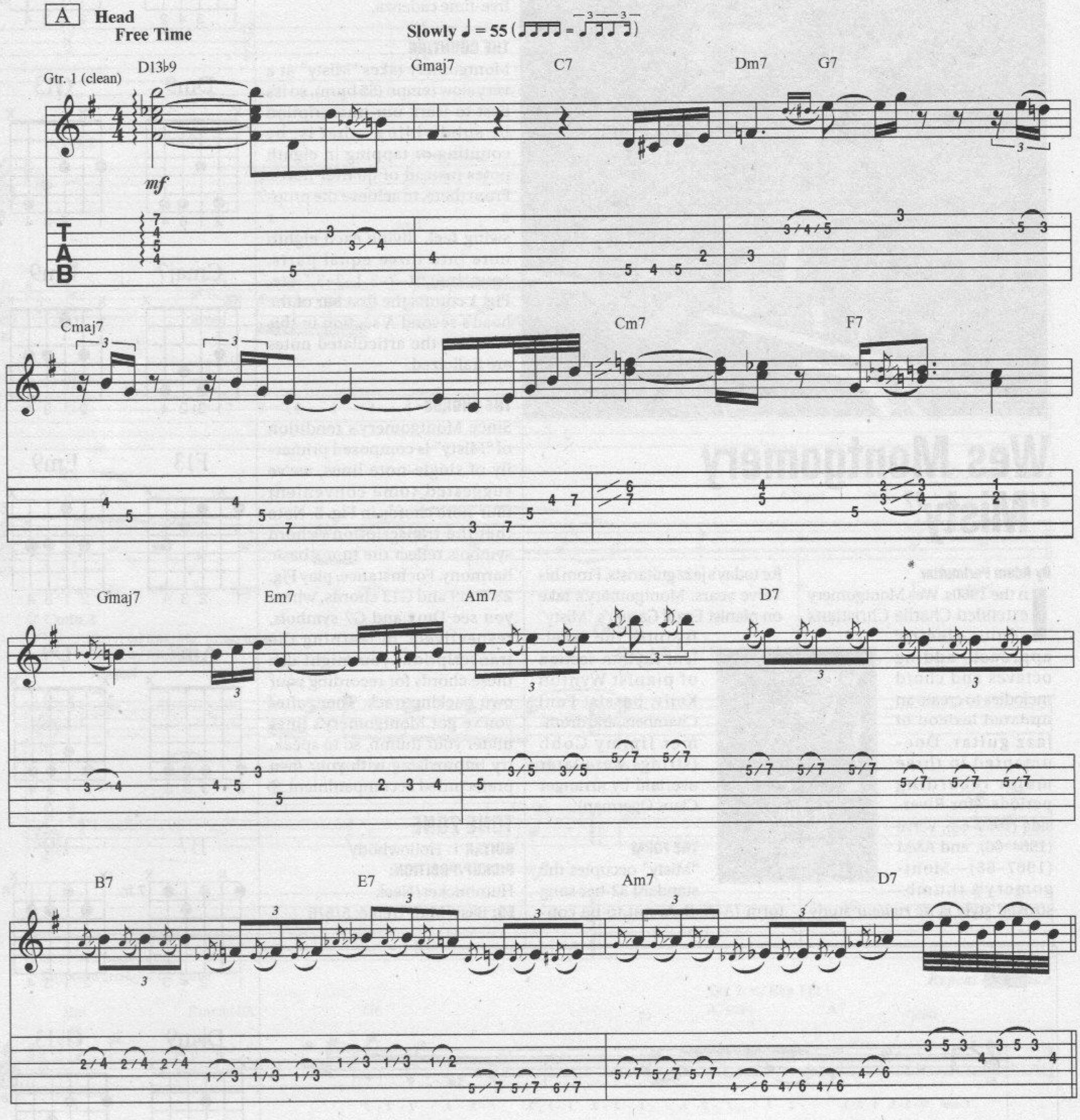
MISTY

As Recorded by Wes Montgomery

(From the Verve Recording IMPRESSIONS: THE VERVE JAZZ SIDES)

Transcribed by Adam Perlmutter

Words by Johnny Burke
Music by Erroll Garner



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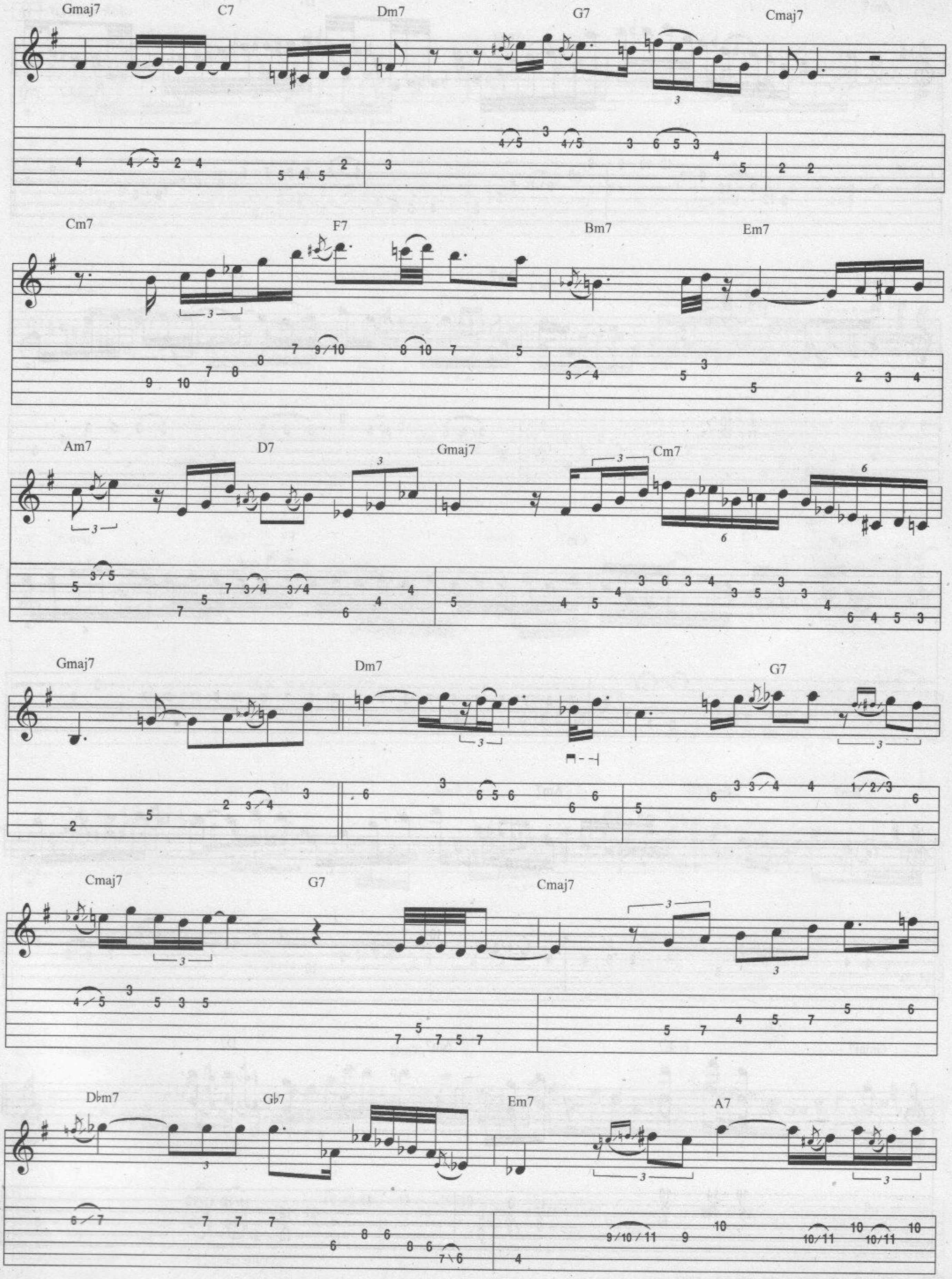

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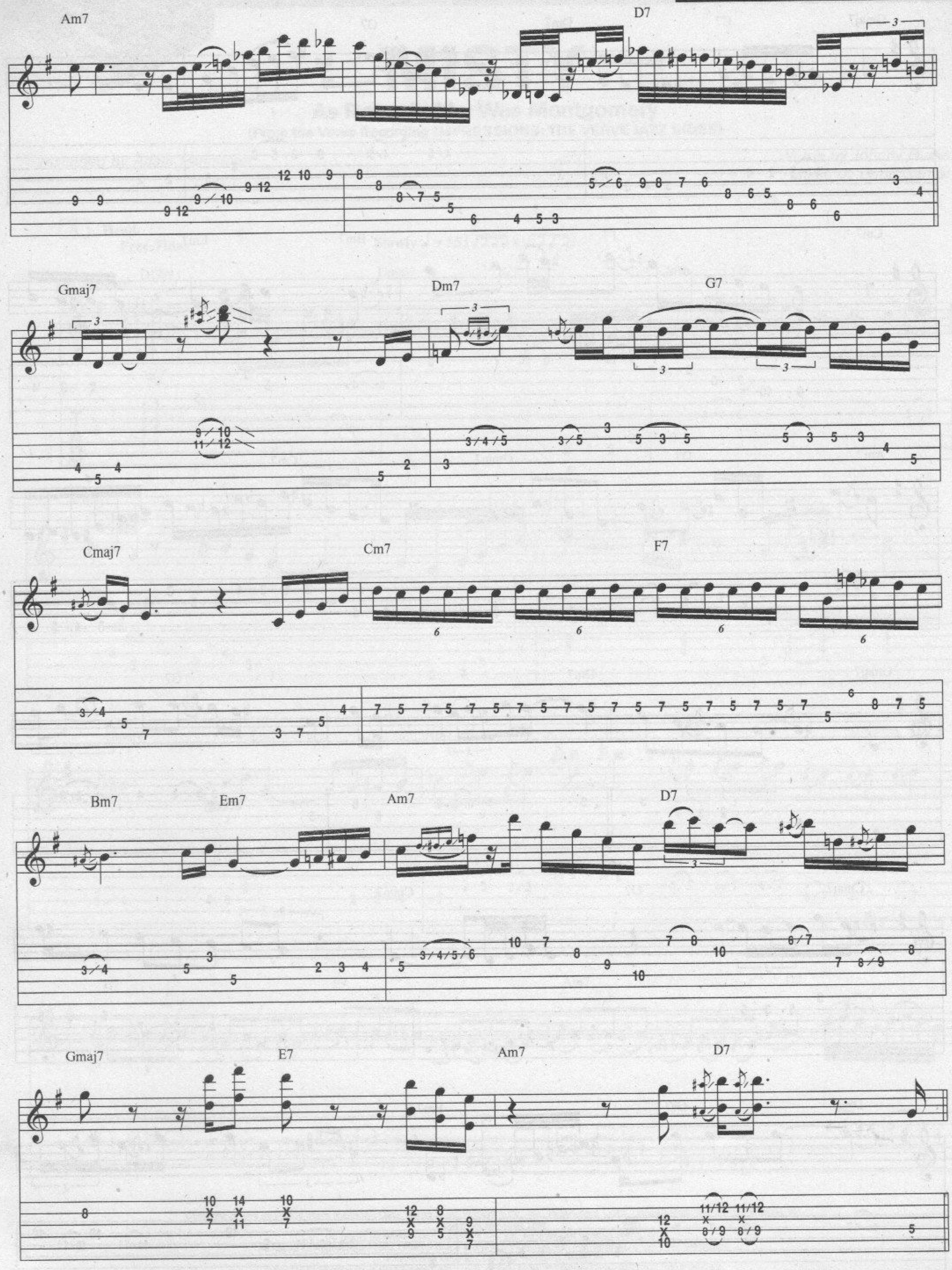

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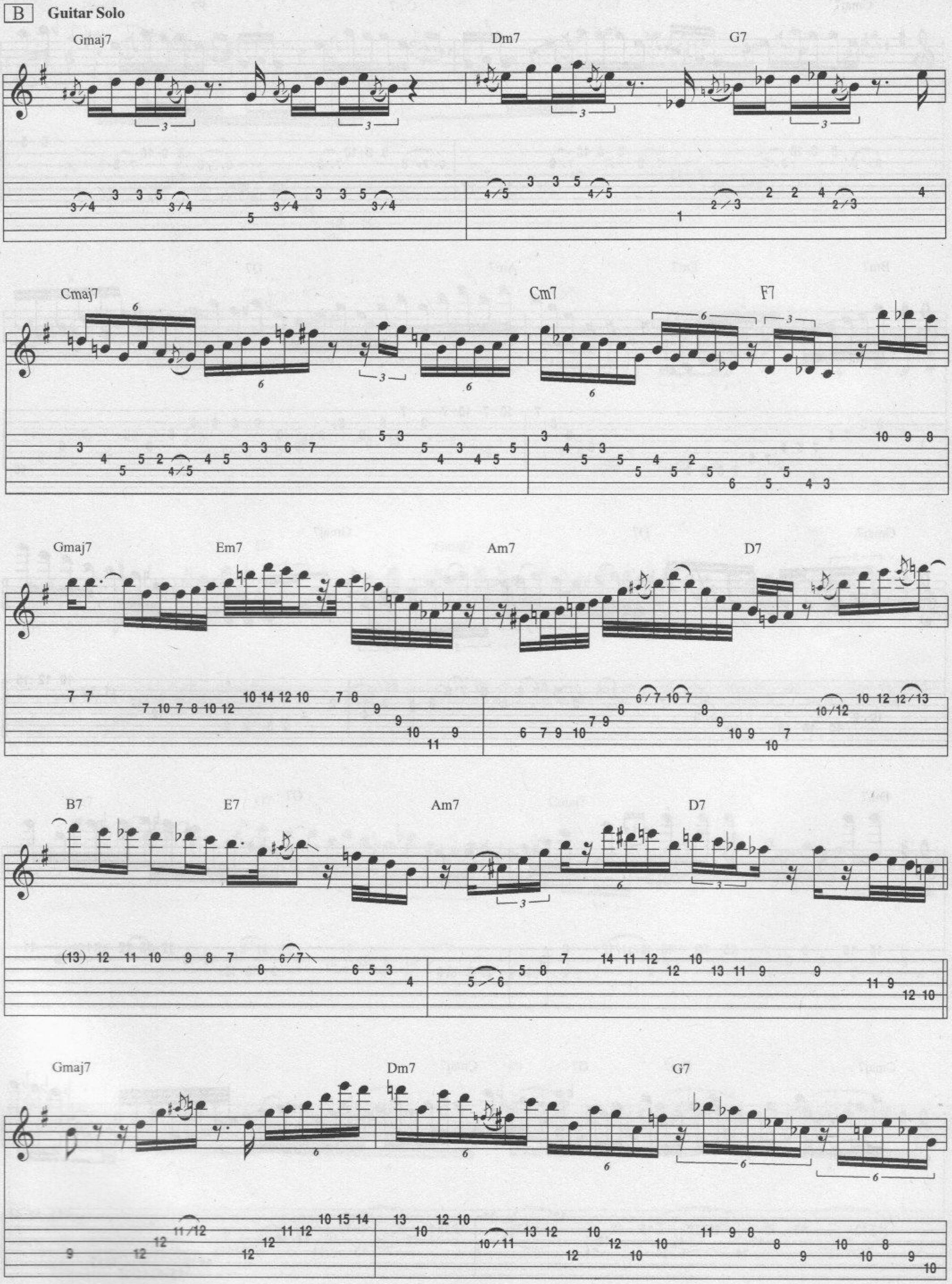

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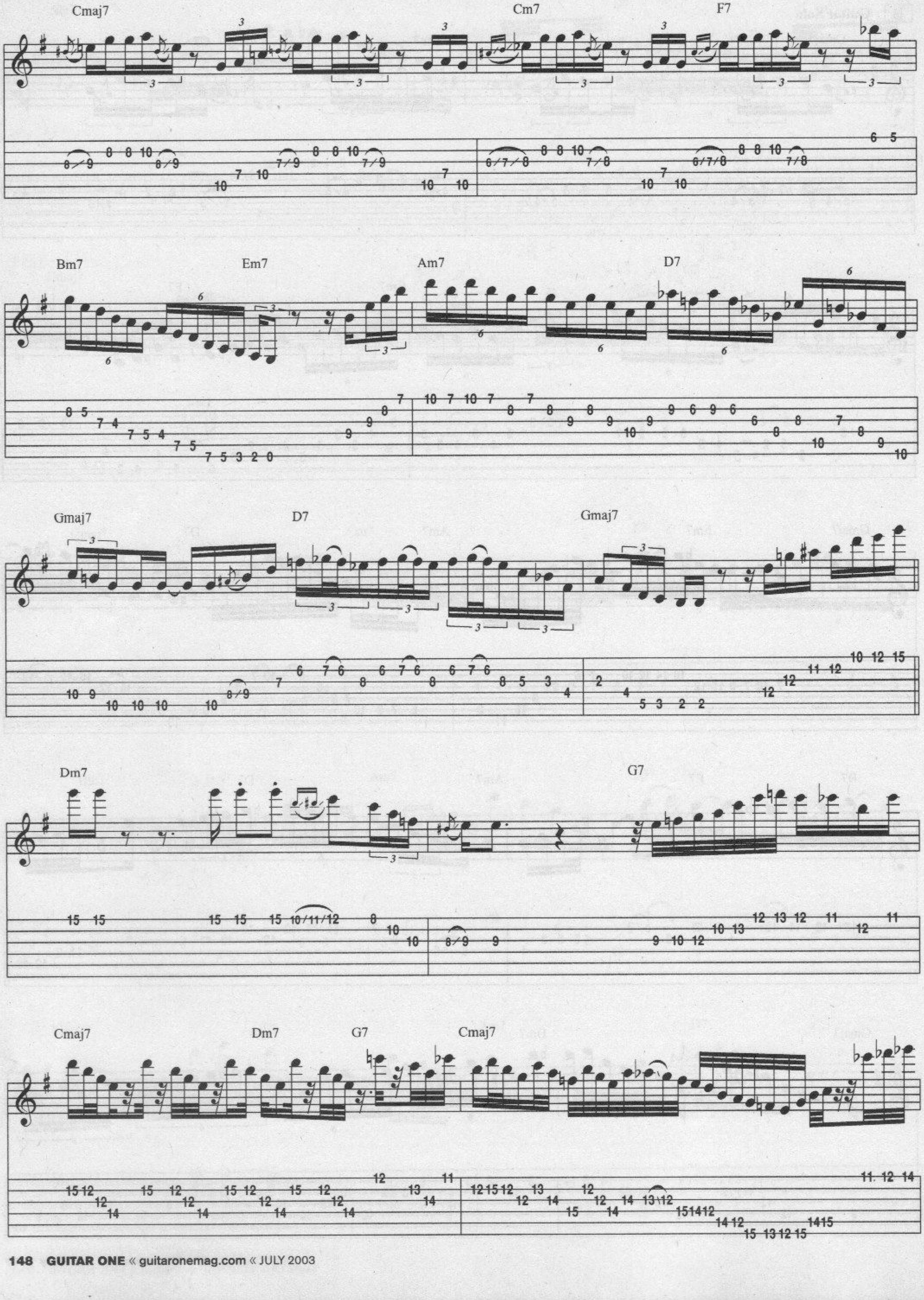

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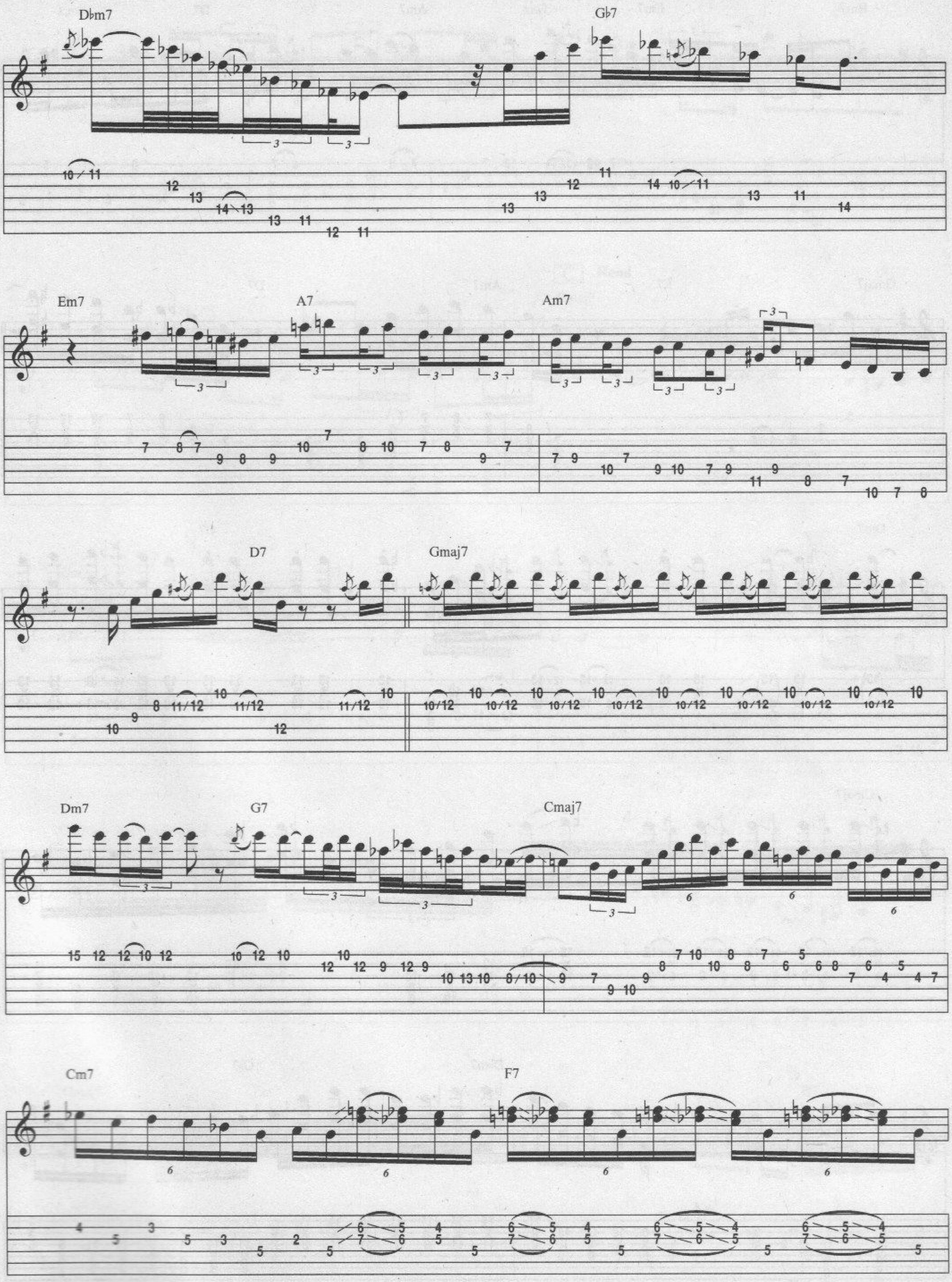

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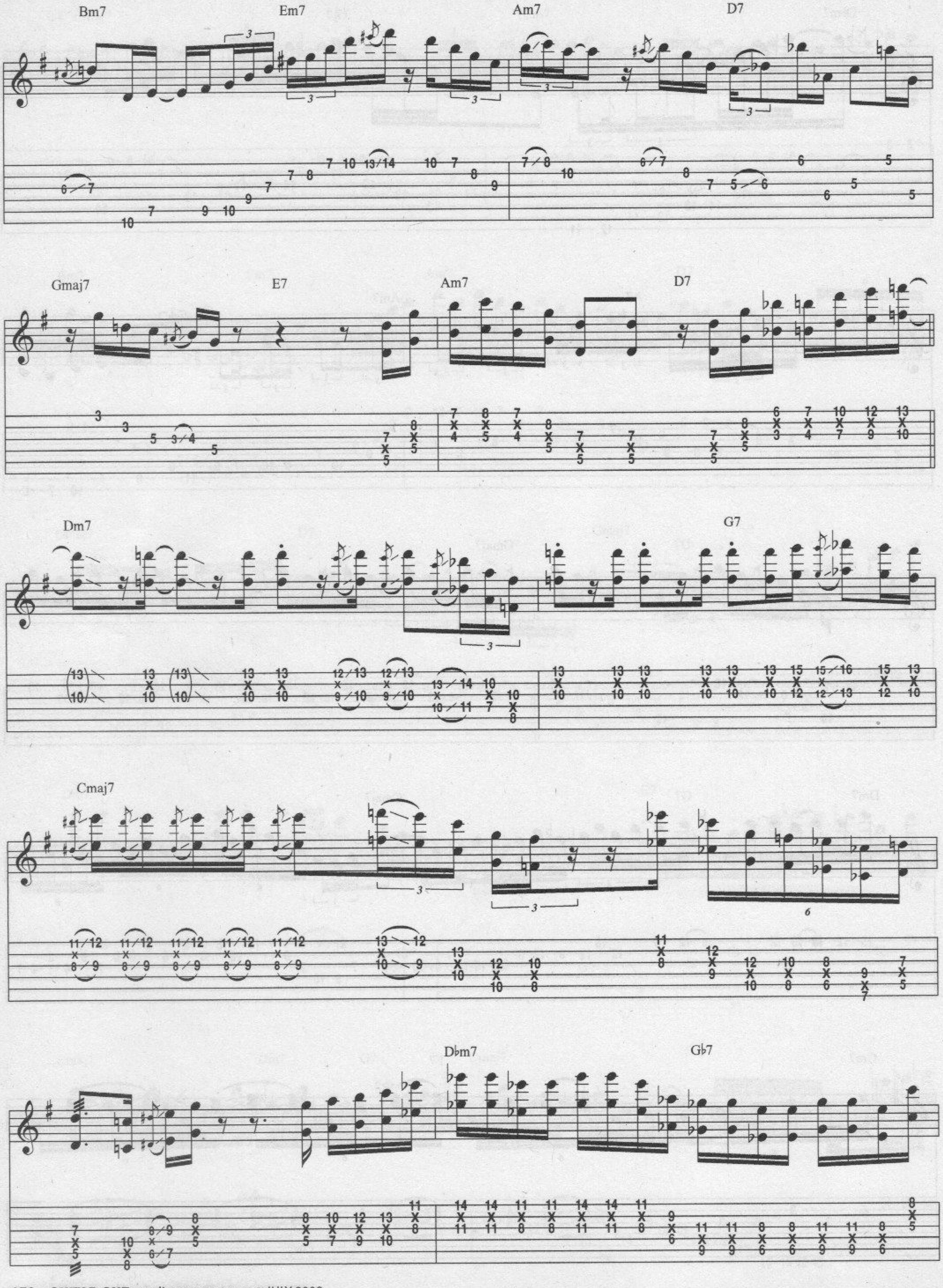

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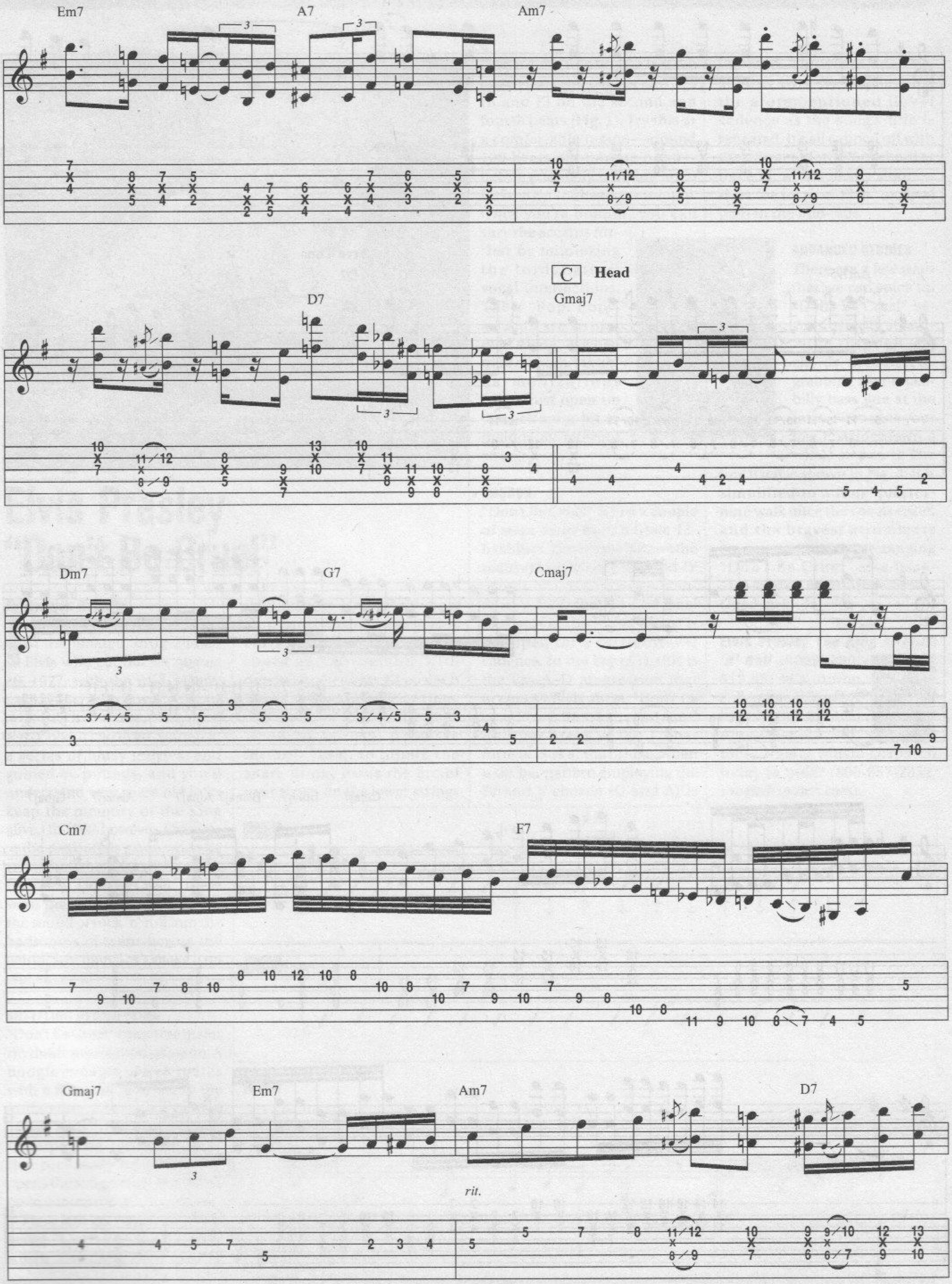

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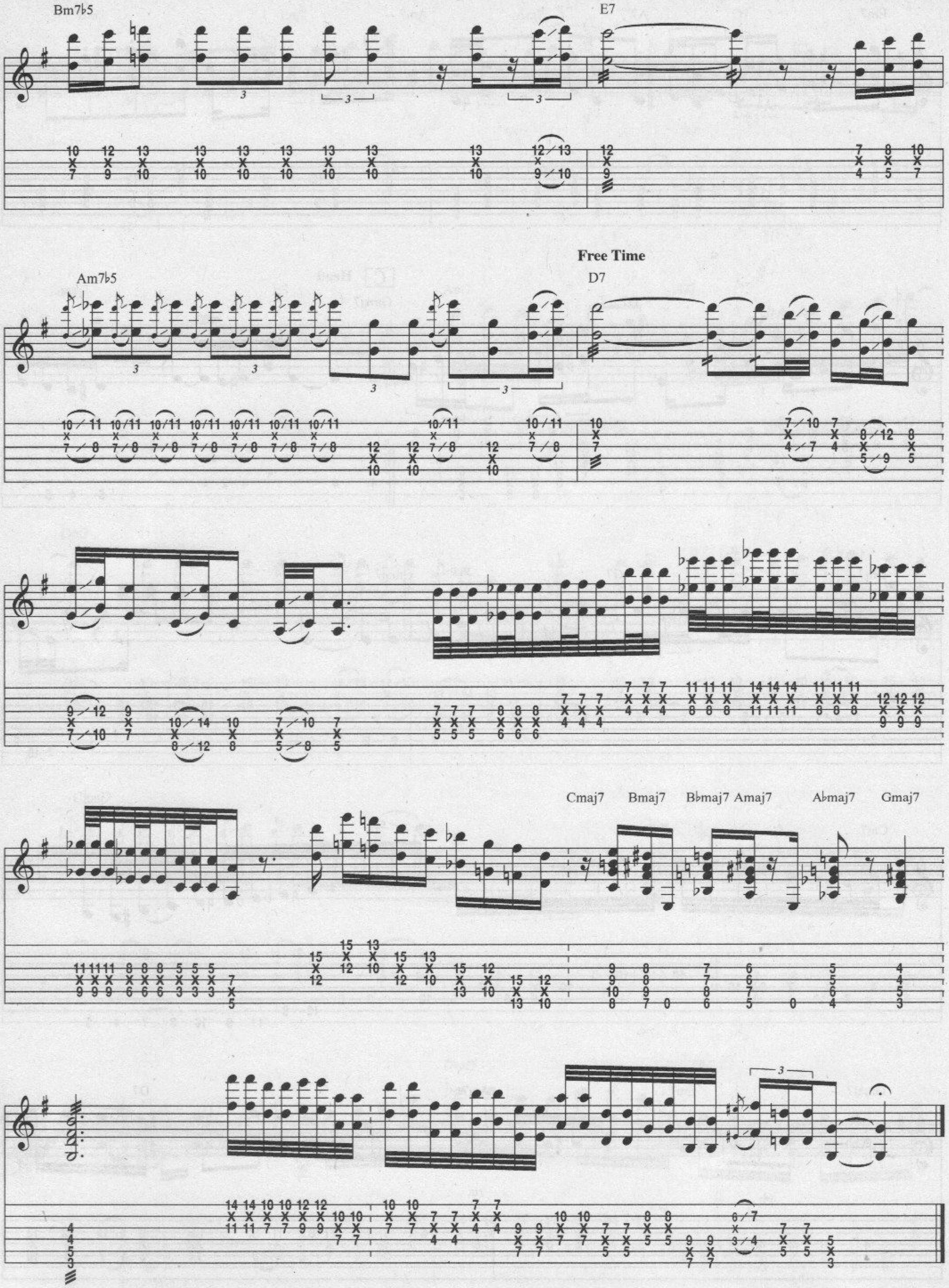
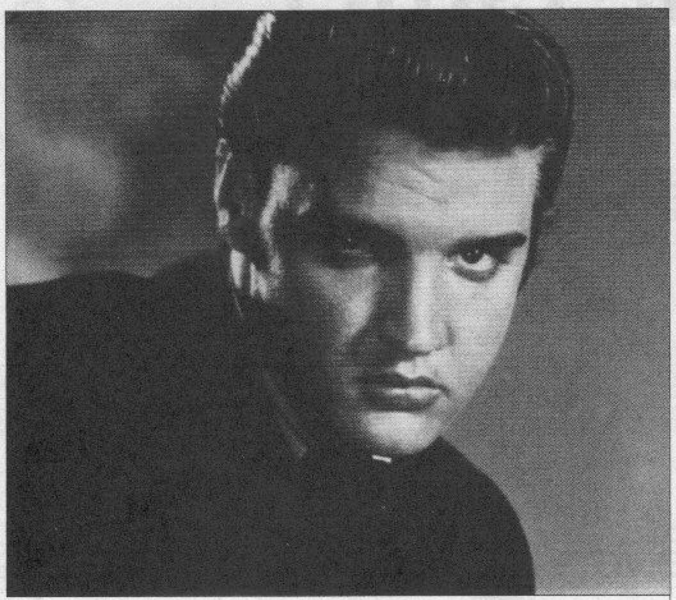




Elvis Presley "Don't Be Cruel"

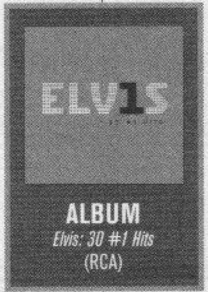
By Douglas Baldwin

It's hard to reconcile the image of the bloated, drug-addled Elvis who cut out on August 16, 1977, with the wild, skinny truck driver who rewrote popular music in the '50s. (Imagine if Kurt Cobain had lived, starred in a series of lousy movies, and gained 60 pounds, and you'll understand why some old folks keep the memory of the King alive.) In 1956, however, Elvis was at the peak of his game when he recorded the smash "Hound Dog" b/w "Don't Be Cruel." These were the cuts that would bring the sound of rock 'n' roll into the bedrooms of teens across the world. So c'mon! Let's shake it up and strum it!

SHUFFLING PERCOLATION

"Don't Be Cruel" has some major rhythmic percolation going on. A boogie-woogie piano mates with a fat snare drum while the Jordanaires add their patented "Bop! Bop!" backup vocals. Underpinning it all is the definitive rockabilly bass line that opens the song, which we'll focus on in a moment.

First, let's get our basic strum going. "Don't Be Cruel" is built upon a shuffle feel, where rhythms that land off the beat are pushed toward the following beat a bit. Start by grabbing a D chord and strumming with down/up strokes. Give each "down" strum plenty of time, and snap back with the "up" strum at the last possible instant. Then, to mimic the snare drum, focus the arc of your strum on the lower strings (D and G) while adding an accent on the higher strings (B and E) on the second and fourth beats [**Fig. 1**]. Try this at a comfortable tempo—around 100 beats per minute or so—before gradually ramping up to Elvis' crisp 168 beats per minute. Once you're boppin', you can vary the accents further by mimicking the Jordanaires' vocal interjections. Their "Bop! Bop!" accents are strummed in **Fig. 2**; when their smooth "*Ahhh*" harmonizations occur, just open up your strum a bit to include all relevant strings.



CHORDS

"Don't Be Cruel" is just a couple of steps away from a basic 12-bar blues. Each verse follows the requisite eight bars of I and IV chords (D and G), but the standard V–IV–I change (the final four bars of the 12-bar blues) is swapped for a jazzier ii–V–I cadence. In the key of D, this is the Em–A–D progression that occurs as Elvis sings, "Don't be cruel to a heart that's true." Another break in the 12-bar form occurs at the bridge, when a six-bar pattern employing the IV and V chords (G and A) is injected. The outro adds yet another twist by emphasizing the aforementioned ii–V–I cadence as the song's title is repeated. It's all capped off with that ultramodern D6/9 chord at the end, which neatly summarizes the focus of Elvis' musical path in the mid-'50s.

ADVANCED STUDIES

There are a few ways that we can spice up "Don't Be Cruel" beyond simply strumming through the chords. Let's start by grabbing that rockabilly bass line at the intro. First, tune your low E string down a whole step to D. The line itself is shown in **Fig. 3**; it is simplified to a four-quarter-note walk once the vocals enter, and the bravest strummers among you may try arranging "Don't Be Cruel" as a bass-and-chord accompaniment. Good luck!

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Fig. 1

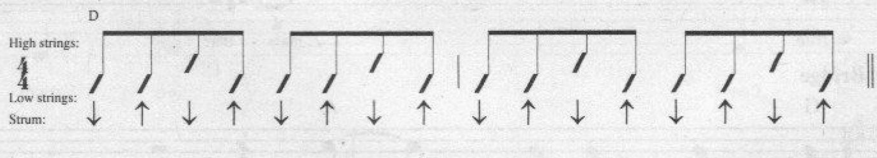
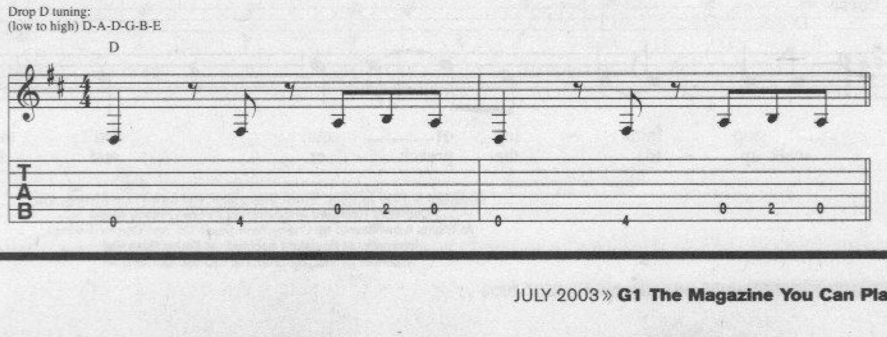


Fig. 2

Fig. 3



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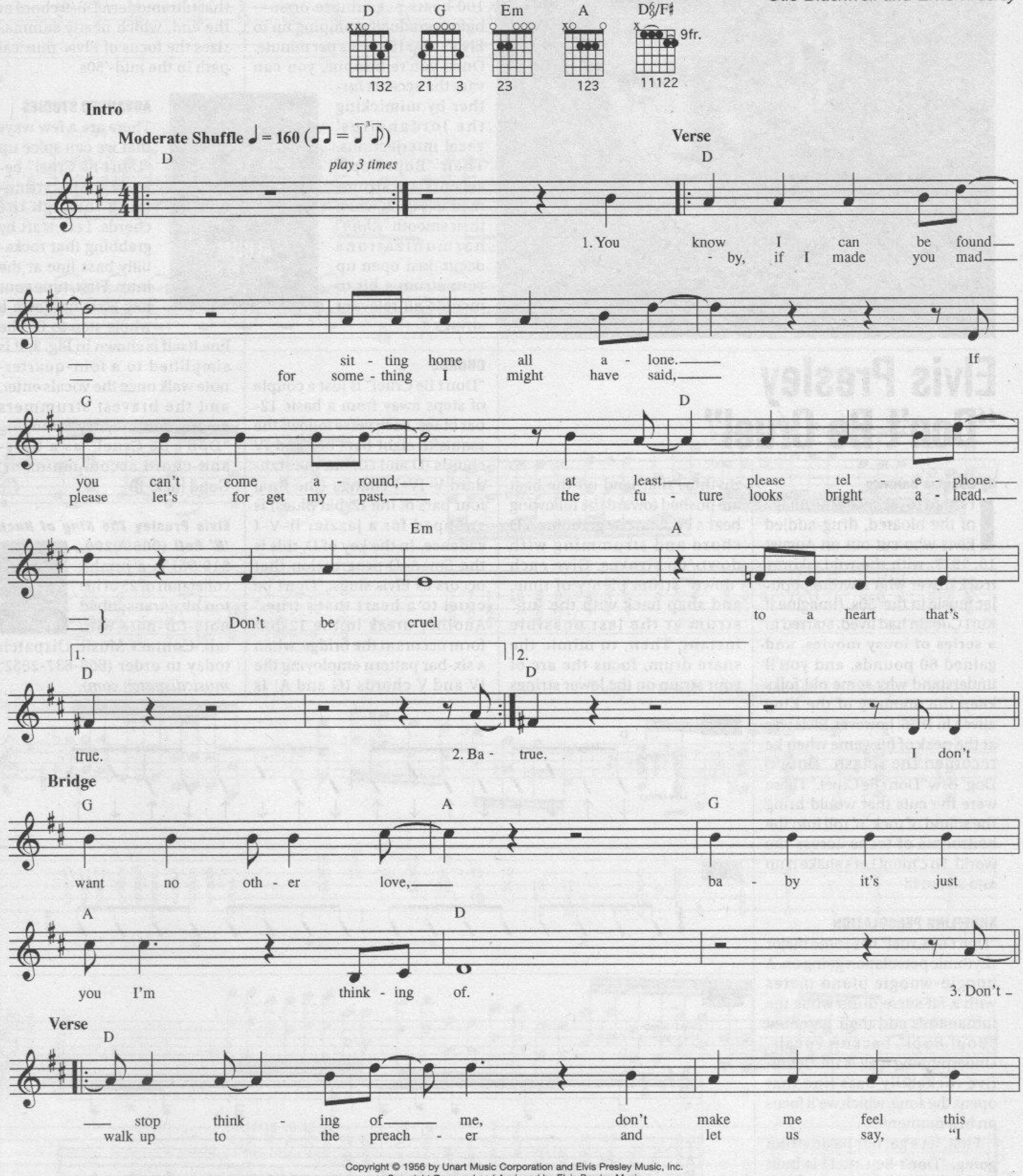
DON'T BE CRUEL

As Recorded by Elvis Presley
(From the RCA Recording ELVIS: 30 #1 HITS)

Arranged by Adam Perlmutter

Words and Music by Otis Blackwell and Elvis Presley



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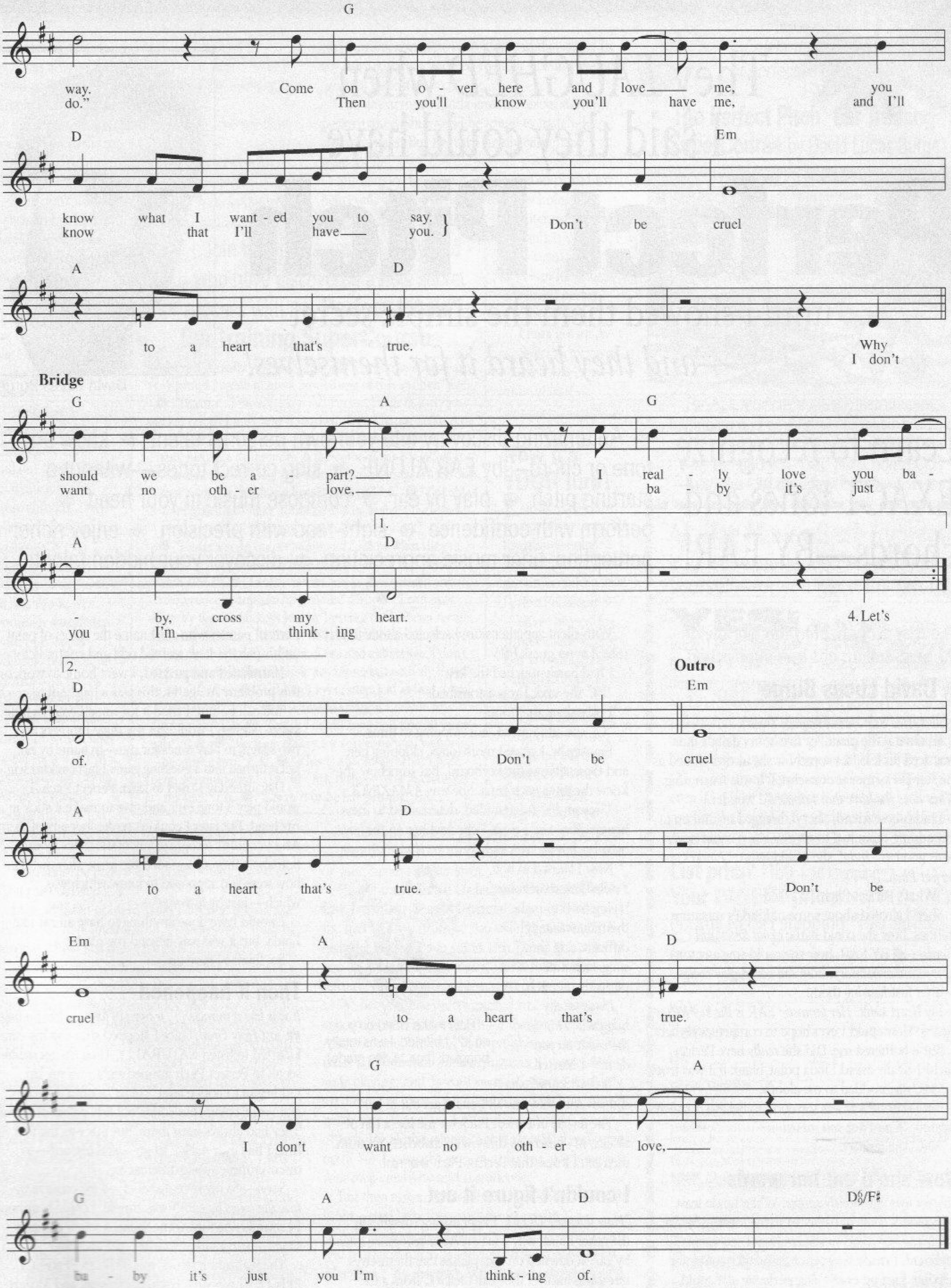
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